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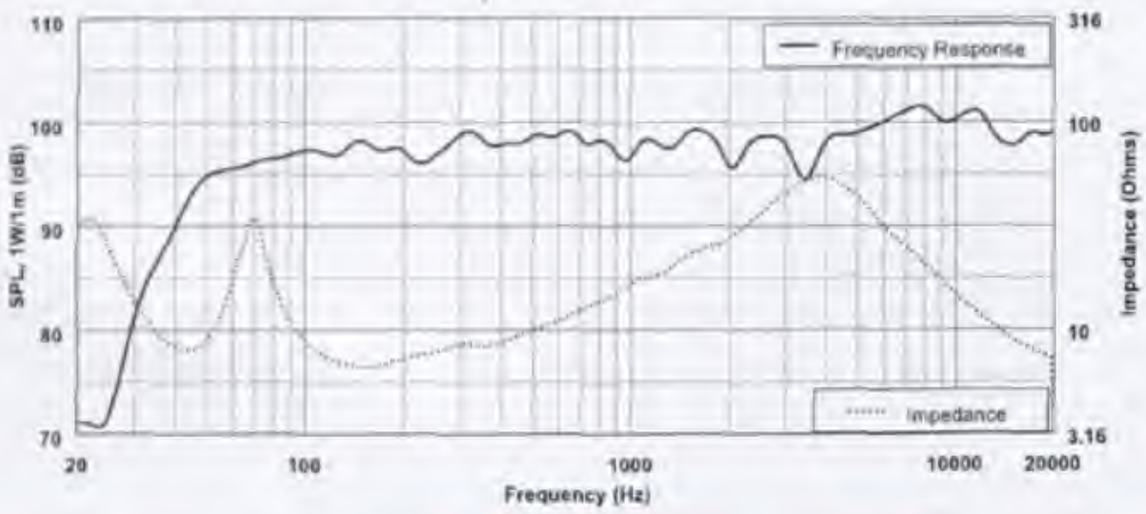

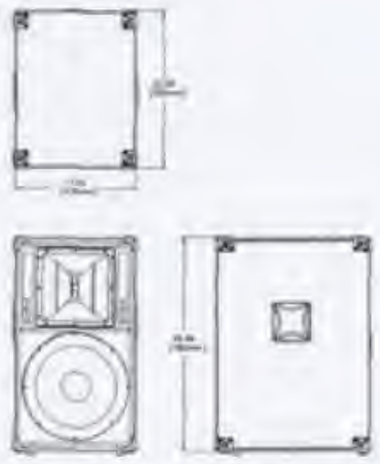

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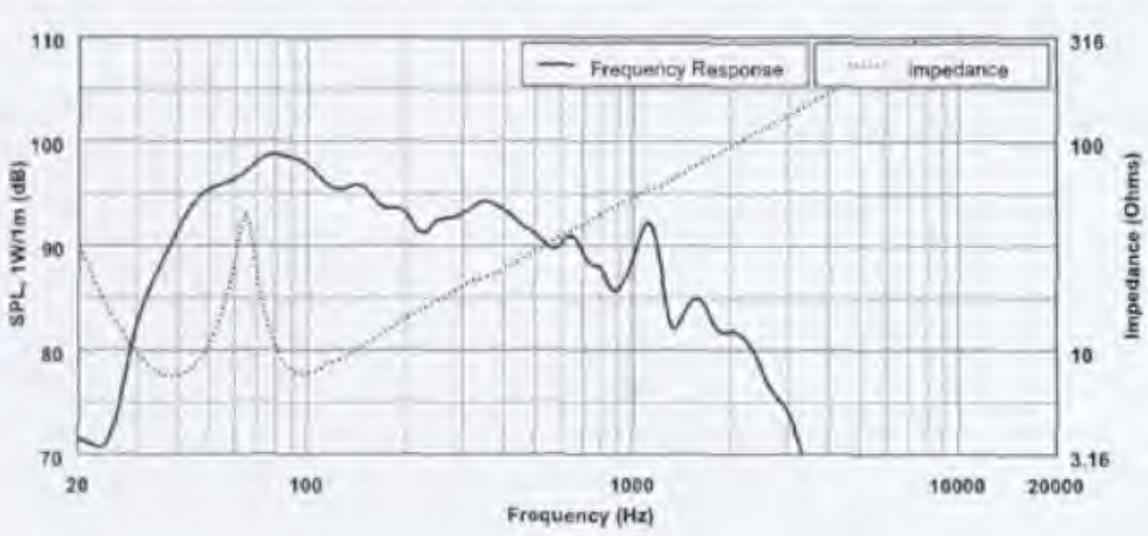

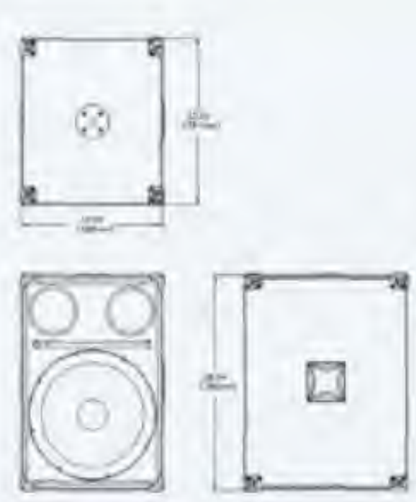

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Jan. 2004/Issue #85

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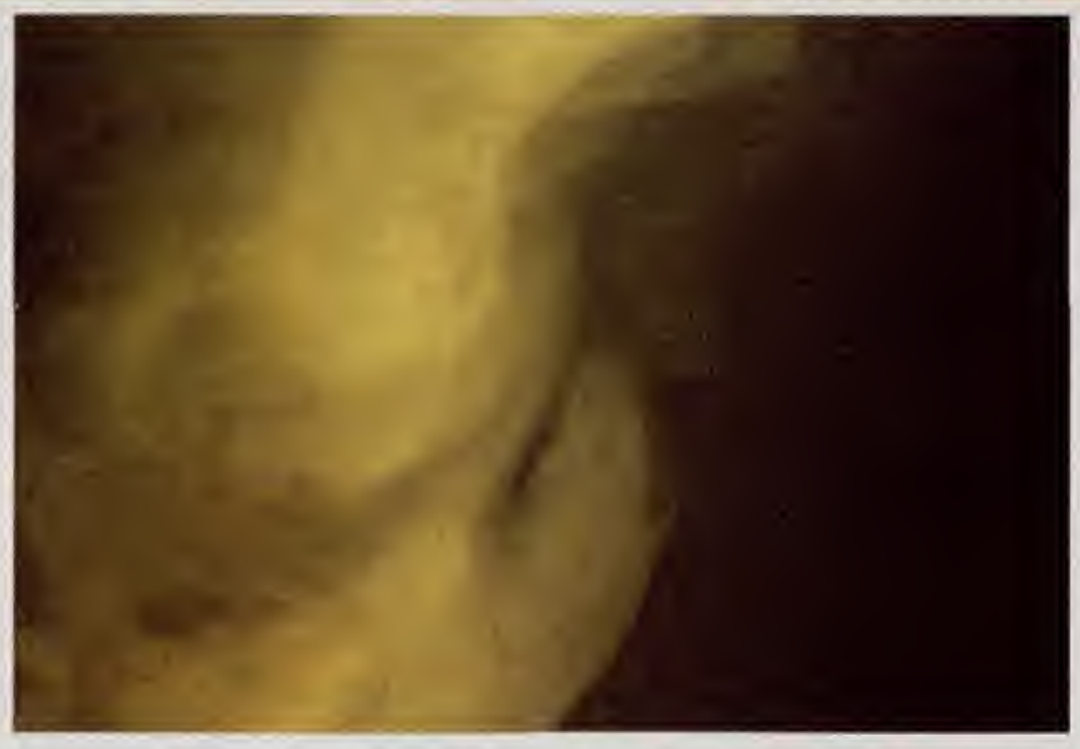
Going Places

Those two words keep rolling around in my head. When I first thought of using that phrase as a title, I thought, "Wait a second, aren't you repeating yourself here?" Sure enough, when I scanned back through previous pieces, I noticed a recurring theme: movement, hitting the road, moving the spotlight, etc. At first I was dejected; surely another theme would present itself. But then I remembered: this is *Mobile Beat: The DJ Magazine*—nothing static about it.

So it's only natural that we return again and again to moving equipment, moving up the success ladder and moving audiences. In this issue, we focus on how lighting and special effects can augment your music and help you create moods that truly take the crowd somewhere else for a while. Check out the extensive product reviews and feature article dedicated to mood-setting technology.



We also look at the journey toward success as DJs. Jim Weisz and Mike Ficher fill us in on how to start that quest off correctly and how to make sure you stay on track. In our DJ All Stars, Jay Bachrach's story shows how some things hold true throughout a lifetime in entertainment, while in DJ Scoobie's case the ability to ride the waves of fortune proved to be the key.

There's a lot more inside, so place your tray-table in an upright position and let's fly!

Dan Walsh, Managing Editor

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Better Business Perspective

Mobile Beat,

I really absorb every article in each issue hoping to learn better ways to operate my DJ business. After reading the article by Greg Tutwiler, "Karaoke: The Future Is Up To Us", I wanted to point out one thing that most mobile entertainers fail to realize: your DJ business will fail if you fail to operate it as a business!

It has been stated in many business books that a business should evaluate what it needs to earn to break even...then TRIPLE that figure. In Greg's article he states "But, if you're charging $250 a night three times a week, you're grossing $750 a week, or $39K a year. Most college grads don't start out at that level." The fallacy of this thinking is that this is GROSS wages and not NET! Where does this DJ sit after operating expenses?

If this were the ONLY income for this DJ/KJ, the actual "money in his pocket" may only be about $13K. This is based on the premise that a business owner only pays himself 1/3 of the total GROSS income of the business. One third of the income goes into operating expenses (phone, equipment, vehicles, advertising, etc), and the other third covers taxes, insurance, and retirement.

Many DJs fail to understand these basic principles of business and have been fooled into thinking they "EARN" $100-$200 PER HOUR. These DJs get into this business thinking, "I can make $400 for ONLY 4 hours of work." They forget (or don't understand) costs involved in operating their DJ business: equipment expenses, vehicle maintenance, taxes, insurance, phone, advertising, as well as paying themselves a SALARY! Many DJs have never put together a business plan to realize what they must earn in order to remain profitable as well as support themselves and their family based on a salary paid from their GROSS income as a DJ.

At first glance, "$39K a year" sounds like a good income. However, after figuring the total operating expenses of the business, this DJ may only make $13K per year, which is only slightly above the $11,000-a-year worker earning minimum wage at their 40 hour per week job. I'm sure there are many other jobs which are much more lucrative and less damaging to one's health. Other better paying jobs don't require you to move around hundreds of pounds of equipment each time you work or drive on roads at hours when other drivers may be intoxicated.

While Greg makes excellent points in regards to operating a karaoke service in a professional manner, I don't believe rising DJs should see this $39K/year figure and think this is what they EARN working 3 nights a week at $250 a night.

Thank You,
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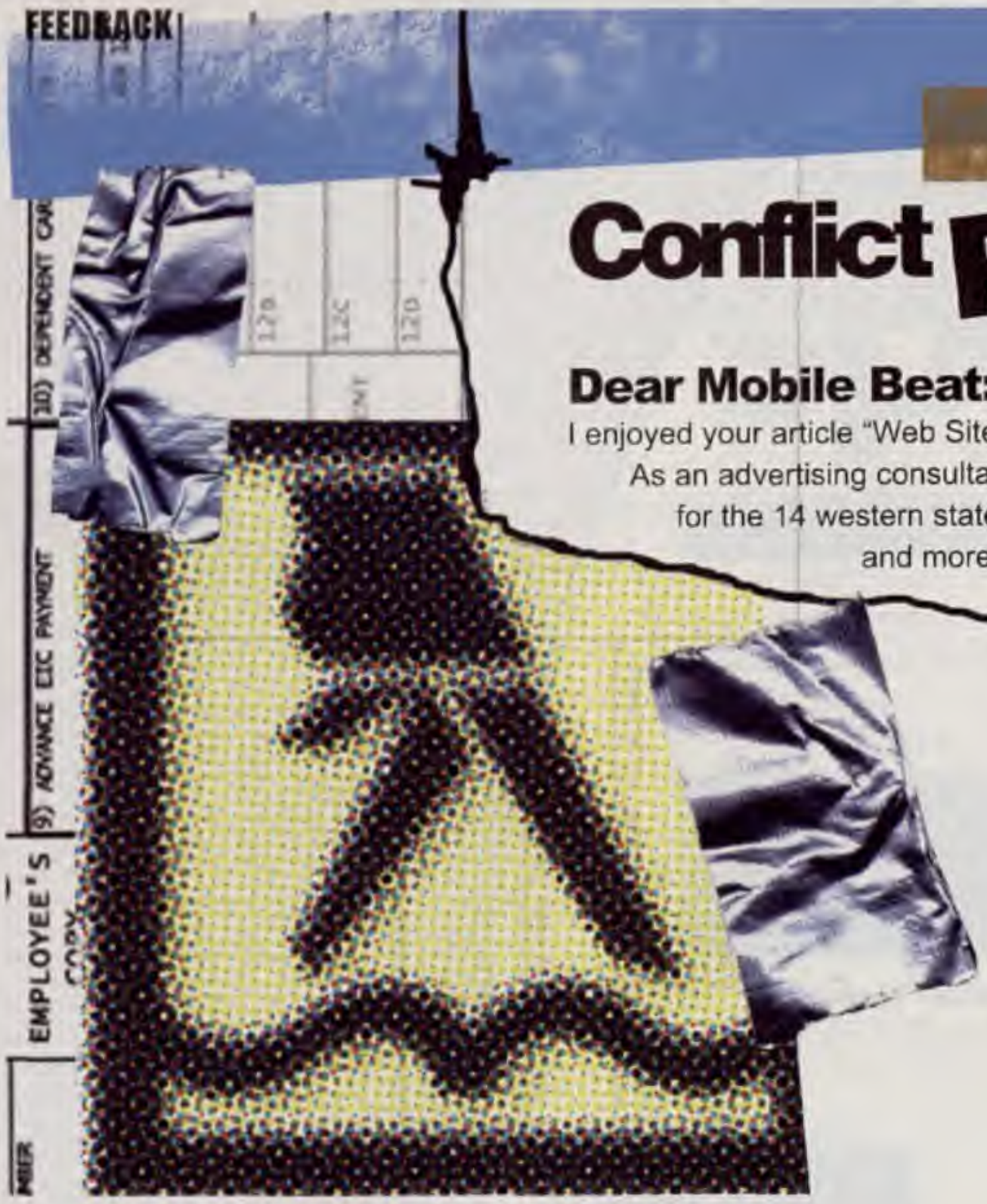

Dear Mobile Beat:

I enjoyed your article "Web Site Vs. Yellow Pages."

As an advertising consultant for the most popular and most used yellow pages for the 14 western states, Qwest Dex, I would have to say that I agree: More and more people are moving to online. I would not however discredit the power of the yellow pages. I am also a DJ, mostly out of hobby, and have a yellow pages ad...and it still pulls more customers for me. I wished you would have mentioned the use of online yellow pages. That will give you the biggest bang for your buck! Check it out at www.qwestdex.com and for the East Coast people, www.superpages.com.

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New Prez for Denon

Denon Electronics (USA), LLC has appointed Stephen Baker as President. A 19-year veteran of Denon, Baker has served as the company's Senior Vice President of Sales and Marketing since 2002. As the company's new top executive, he will be responsible for overseeing all aspects of Denon's operations in the United States and Latin America, as it continues to strengthen its position as a premier manufacturer of DJ and home entertainment products.

Baker joined Denon in 1984 as Eastern Regional Sales Manager, and subsequently held positions as National Sales Manager, Director of Sales, and Vice President, Sales and Marketing. Long involved with the Consumer Electronics Association (CEA), he has previously served as the Chair of the Audio Division and as a member of CEA's Executive Board. He is currently a member of the CEA Board of Directors, the Audio Division Board, and serves as the Vice Chair of the Distributed Audio Alliance. He has also been a member of the Professional Audio/ Video Retailers Association (PARA) Manufacturer's Advisory Committee.

Stephen Baker

Joey Corral, Danny Cabrerra, and Alfred Gonzales

American Audio Appoints Three

American Audio, a division of the American DJ Group of Companies has expanded its management team with the addition of three new executives. The company announced the following appointments: Alfred Gonzales to the position of National Audio Sales Manager; Joey Corral, Audio Technical Director; and Danny Cabrerra, Consumer and Artist Relations Manager.

"We're very pleased to make this announcement," said Scott Davies, general manager of the American DJ Group of Companies. "Alfred, Joey and Danny bring a great deal of talent and experience to their positions. Working with the rest of our team, they'll help ensure that American Audio's excellent products are backed up by great service, marketing and customer support."

Gonzales will be responsible for placing American Audio products in stores, and helping dealers develop their markets for the company's CD players, turntables, amps, and other audio gear. Among Corral's key jobs will be to incorporate consumer feedback into design enhancements in American Audio products. Drawing on 25 years experience in the industry, Corral will be instrumental in conveying this feedback to the company's product designers. Cabrerra will be developing marketing programs that generate excitement at the consumer level. "Danny brings a great deal of energy to the marketing position," said Davies. "Much of our marketing will be education-driven, we'll be working to help our dealers reach their customers with the American Audio message." Find out more about American Audio at www.americanaudio.us.

Mike Torlone

Audrey Williams

Shareen King

AKG Reorganizes Marketing

Changes in the Marketing Services Department at AKG Acoustics, U.S. were announced recently by Doug MacCallum, the company's Vice President and General Manager.

Mike Torlone has been named Director of Marketing Services. He will oversee all of AKG's functional marketing related to advertising, literature and catalog development, photography, POP, public relations, trade shows, artist endorsements and more. He will also continue to oversee market development for AKG's studio microphones and all headphone products.

AKG also announced that Shareen King has been named to the position of Marketing Services Specialist. Shareen will be taking on more responsibilities within the marketing department, in addition to that of being AKG's trade show manager in the U.S. The company also hired Audrey Williams as Marketing Services Specialist. Audrey comes to AKG with a background in public relations, desktop publishing and general marketing, having previously worked in the broadcast industry.

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From the Latin Grammy Awards show to Radiohead's recent tour to a resurrected West London club—and, of course, many Mobile DJ racks—QSC PowerLight series provides power for a variety of audio applications.

Formerly known as Subterania, the new British venue, christened Neighbourhood, features QSC PowerLight PL 2.0 and PL 4.0 amplifiers driving a four way Funktion One system with six F218 bass boxes and six Res4 mid-high enclosures. The club also employs several QSC PL230 amps to drive the Funktion One F88 cabinets in the ante area and on the mezzanine.

The spacious DJ booth, designed by club co-owner Ben Watt, is centered on a Rane MP44 mixer. The booth is also equipped for live sound mixing, with a Midas Venice 32-channel board. Effects and dynamics are courtesy of Yamaha, BSS and Drawmer. QSC PL236 amplifiers drive monitors in the booth and on stage.

"The system is designed for quad left-right cross-configuration," explains Mark Metcalf of the club's A/V design firm, Blue Box. "This allows us to fine-tune the front and rear balances in its present configuration, while providing a surround-ready setup for future integration of multi-channel hardware and software currently under development." Check out www.qscaudio.com for more info on QSC products.

Females Take the Controls

Women Who Rock magazine and DJ gear manufacturer, Numark, recently hosted (just after press time) a first-of-its-kind competition designed to showcase the talents of female DJs. The Women Who Rock the Numark *Turntables spin-off took place in New York* City at the HMV music store on Fifth Avenue in November, 2003.

DJ Jackie Christie MCed the finals, which promised a spectacular display of spontaneous turntable tactics and musical ingenuity, paired with fast-paced commentary and irreverent observations. Ten finalists had 10 minutes to demonstrate their spinning/DJ skills, using only their own vinyl records and headphones, cartridges, and turntables provided by Numark. A panel of noted female DJs judged the contestants, based on the following criteria: originality, technique, style skills, showmanship, stage presence, and overall performance. The night's Grandmaster unveiled a surprise theme record, and then the top two DJs were given 30 minutes to prepare and practice a mix incorporating the theme. Check out www.womenwhorockmag.com to find out the names of the competition's winners. Five runner-ups received two Carl Cox signature CS-1 cartridges, D200 headphones, and *The Art of the DJ* DVD. Two TTX turntables, a PPD01 mixer, and two Carl Cox signature CS-1 cartridges went to the reigning woman who rocked the 'tables!

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JUICE

Classic and Cutting-edge Tracks from the King and the Maestro

When it comes to the King, karaoke enthusiasts never tire of digging deeply into his catalog of classics. The Music Maestro continues to provide the fuel for their fire with two new 15-track Elvis collections: *Elvis - One More Time* and *Elvis - Bringin' Back the 70's*. And for the younger generation, which has discovered that Elvis can fit right in with the hip beats of today when treated with the proper respect, there's Paul Oakenfold's mix of "Rubberneckin'." It can be found on the new collection, *Pop Hits of Today, Vol. 33*. Another recent Elvis remix, "A Little Less Conversation," (Elvis vs. JXL) is available on the latest Music Maestro package, *Top Hits Club Pack 4*, along with 84 other songs, on five discs, covering the best of singable R&B, rock and pop of the last few years. Call 1-800-543-7664 or go to www.musicmaestro.com for complete track listings and ordering information.

Dance Music Impresario Joins Club Video Team

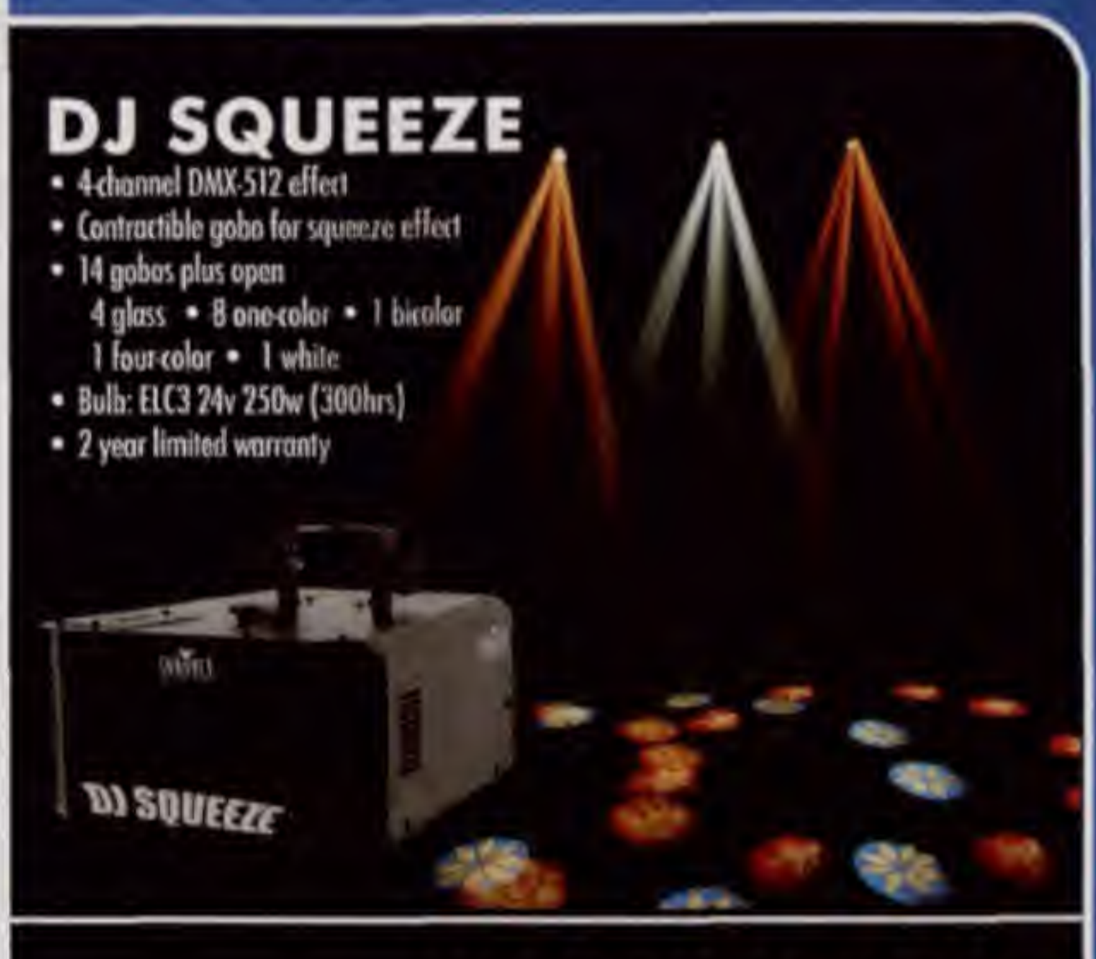
Promo Only, Inc. announced the addition of Anthony Pinto to its video programming team. Pinto credentials include a position as associate director of video promotions for Capitol Records as well as a stint as club liaison for the Winter Music Conference.

"We're very excited to have Anthony joining us," said Nick Allard, video program manager. "We're certain Anthony's years of experience, as well as his proven track record as a tastemaker and dealmaker will benefit both our *Club Video* series and subscribers alike."

Club Video, a monthly video series, features the best in breaking dance video, as well as many exclusive remixes, import videos and proven dancefloor classics. Each issue of *Club Video* also offers two new beat-mixed music video sets ("Power Sets®") that feature a continuous mix of the hottest new videos. Go to www.promoonly.com for more information.

Keeping Your Resources Safe

ERG (Entertainment Resources Group), the music and video subscription service, has expanded and updated its content warning scheme to cover all its US and Canadian releases. Although ERG has held to a longstanding policy on clean content, only using clean edits supplied by the record labels, the content warning symbol (a small magnifying glass to the left of the track listing on the CD insert card) is meant to indicate to DJs that the lyric content of the track should still be reviewed to determine if it is suitable for the audience. Programmers at the music service have found that even though strongly offensive swearing has been removed from these tracks, the meaning of the lyrics can still be inappropriate for some audiences. For more on ERG's music services, check out www.ergmusic.com.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SPECIAL EFFECTS INDUSTRY MOURNS

Honoring a wife, mother and special effects business partner

On Monday, August 25th 2003, Judy Segeren, company co-founder and wife of Le Maitre Special Effects' president Adrian Segeren, died tragically in a car accident. She was 38 years old. We at Mobile Beat extend our deepest sympathy to the Le Maitre family during this time of great loss. –Ed.

We live in an industry that is built on the creative personalities of many people. Le Maitre Special Effects has the honor to call one of those individuals their own.

Judy Segeren was a kind and caring woman with a passion for life. Many remember her wonderful smile that could light up a room and a laugh so contagious one couldn't help but laugh along too. Others remember her for her quick wit, practical jokes and overall confidence. Rarely did you see a head hung low or a frown upon her face. Judy had a knack for telling it like it was. With a straight-up attitude, everyone knew who to go to for an honest opinion. There was no sense in sugar-coating it, because life's too short to beat around the bush.

Judy was a person of genuine concern for family life, occasionally asking how everyone's family was doing. Having a strong commitment to her own family, she knew that this was one thing that got people out of bed in the morning. From taking the girls to school, appointments, sporting events to PTA meetings. No one seemed to be as involved as Judy. Assuming the role of a mother to her extended family (Le Maitre), there was always something to celebrate or someone that needed comfort. No one was ever beyond a moment of cheering or tears. Always knowing the right thing to say, seldom did anyone end a conversation without smiling. That is what moms do best!

Judy and Adrian were married 18 years ago, forming a strong bond between two people and clenching a concrete relationship between two business partners. Together they created a success that many only dream of. Judy formed many working relationships with her dealers and members of the special effects industry. Trade shows and dealer visits were nothing short of eventful. There were memories made at each event making them special in the eyes of those involved. If you were fortunate enough to have Judy as your Account Manager, you'd know that she would do whatever she could to get you what you needed. The interaction between Judy and her dealers was very sincere. She formed a trust and working rapport with every person she came upon. This was an important ingredient to making this dream a reality.

Blessed with the many opportunities to get to know Judy as an individual and a friend, we remember the memories that made us smile. Knowing that this angel of grace has moved on to a better place gives us the assurance that we won't be lead astray. A character so refined, no one could replace a love for life.

Judy—thank you for taking care of us and guiding us through the difficult moments ahead. The tears we shed are in celebration of the moments we've shared and the memories you've made in your lifetime. Your courage and strength will drive us to the next step ahead.•

—The Staff of Le Maitre Special Effects

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MEET THE SYSTEMS

A low-stress but high-quality way to add a complete PA to your list of service options has arrived from **JBL Professional**. Two possible **E-System** configurations provide integrated plug-and-play packages designed for a variety of mobile sound applications. *For higher volumes or* larger venues, **E-System 15** includes two JBL EON15 G2 15" powered speakers; a Soundcraft E8 mixer with eight microphone inputs and two stereo line inputs; a pair of AKG D2000S microphones; and four 25' XLR cables. The **E-System 10** is for smaller venues where compact size and lightweight portability are more important. It includes two JBL EON10 G2 10" powered speakers; a Soundcraft E6 mixer with six microphone inputs and two stereo line inputs; two AKG microphones and four 25' XLR cables.

MSRP: E-System 15 - $2,579; E-System 10 - $1,979

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NEW PRODUCTS

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Continuing the expansion of their new GX speaker range, **Gemini** has unleashed a bigger sound with the **GX-450** 15" two-way **powered speaker**, which pumps out 300 watts RMS and 1,000 watts of peak power. This unit's amp features an XLR input/output with a 1/4" line output, as well as a built-in mixer with two XLR mic inputs and one RCA line input. The **GX-400** is the **passive** partner to the GX-450. Both models are equipped with 15" aluminum die-cast woofers and horns coupled to 1.75" titanium-diaphragm compression drivers. Their trapezoidal, lightweight ABS design makes for accurate sound reproduction, durability and portability, all dressed up in a sleek-looking package. MSRP: GX-450 - $529; GX-400 - $349

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The new **Twinstar** from **Odyssey** is a dual-lense, **dual-beam effect** that packs a powerful visual punch into a small package. Measuring 10" x 7" x 10.5" and weighing only 10.5 pounds, this unit provides a compact way to quickly add some exhilaration to your visual presentation. Two 12V 50W lamps provide the light as the Twinstar's multi-colored beams react to the pounding beat of your music via an internal microphone. MSRP: $149.99

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UNCONVENTIONAL COLUMN

According to **Bose**, one of their **Cylindrical Radiator Loudspeakers** will replace everything in your audio chain except your mic, source players and mixer. Simply place the tower at any convenient place facing the dance floor and it'll sweep the crowd with nearly 180° coverage. The basic system includes a Power Stand (35 lbs.) and an L1 Cylindrical Radiator speaker. For ease of transport, the Cylindrical Radiator comes in two sections (14.5 lbs. and 16 lbs.). When assembled, they create a 83"-high pole-shaped multi-driver system that fits right into the Power Stand.

The Power Stand houses all electronics and controls. It features three channels of amplification (250 watts each) with equalization and overload protection. If you need more bass, you can add one or two bass modules (28 lbs. each). There's also a wired remote so you can control volume and EQ from your set-up point.

MSRPs: Basic unit (Cylindrical Radiator Loudspeaker, Power Stand and carry bag) - $1,699; with one bass module - $1,998; with two modules - $2,299.

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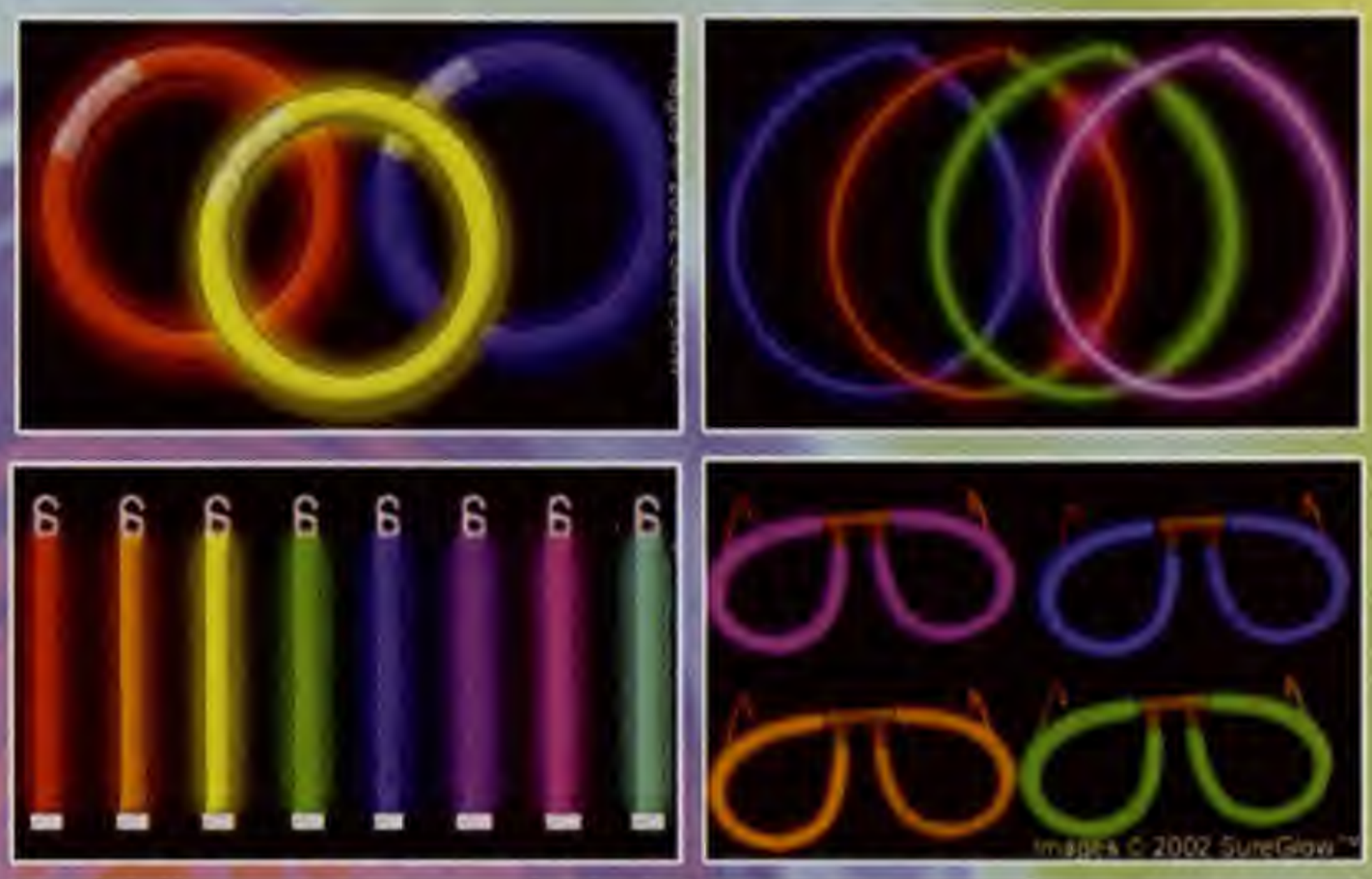

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A new **fogger** from **American DJ**, **Mister Kool,** produces cascades of smoke that linger close to the floor, with the help of everyday ice cubes. Unlike previous methods involving expensive fog chillers or messy dry ice, now all you need is standard fog juice and a fresh supply of ice to create a low-lying fog effect. The fog rolls over four pounds of ice cubes in a top-mounted container. The chilled fog then pours to the floor like a waterfall, turning any venue into one giant, spooky caldron. Mess is minimized by a water drainage system that fills a plastic bag located on the back of the unit. Once the bag is full, simply empty it into the sink. Mister Kool includes a 400-watt heater, a timer remote with an on/off switch, and an external 0.5-liter fog fluid tank. The unit measures 19.25" x 12.5" x 10.25" and weighs 17.5 pounds. MSRP: $259.95

The **Bubble Blast** is a heavy-duty **bubble machine** that uses dual-fan technology to create hundreds of bubbles per minute. A secondary dual-fan lift system also enhances the effect by raising the bubbles upward as they pour out of the unit's two wand chambers. The Bubble Blast comes with a remote control, allowing you to adjust output (duration and interval) from anywhere in the room. You can tweak the unit to create sudden bursts of bubbles, or simply set it and leave it to generate a steady stream of dancing bubbles all night long. The unit weighs 32 pounds and measures 18.25" x 15.5" x 18.5" MSRP: $399.95

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TWO FOR THE SHOW

Looking for a lightweight way to generate some party excitement? **Colorado Sound N' Light** is likely to have what you need. Continuing a long tradition of providing Mobile DJs with a unique variety of lighting, audio, video, computer and other party gear, CSNL has introduced **Skytubes**. You can place these colorful, 10-foot-tall, fan-inflated flexible tubes on the floor or mount them on tripods. The tripods even allow you to tilt them at a 45˚ angle toward the crowd for a unique effect. Skytubes gyrate by means of a variable-speed blower that produces 300 cubic feet of air per minute. Power is supplied by a 15' power cord, and two built-in 15-amp receptacles allow you to link additional blowers. MSRP: $299

Once the party is in full swing, you'll need something to help you put video images of the partygoers up on your big screen. CSNL has just the thing: the new **Pan-Tilt CCD Camera**, featuring 460-line, 0.3-lux operation. A 1/3" Sony electronic iris gives you focus, while the pan/tilt mechanism helps you creatively capture the action. A 20' cable, an O-clamp, and an arm mount are all included. CCD (charge-coupled device) cameras are a must for party video—their light-sensitive silicon chips yield quality images, even in widely varying lighting conditions. MSRP: $699

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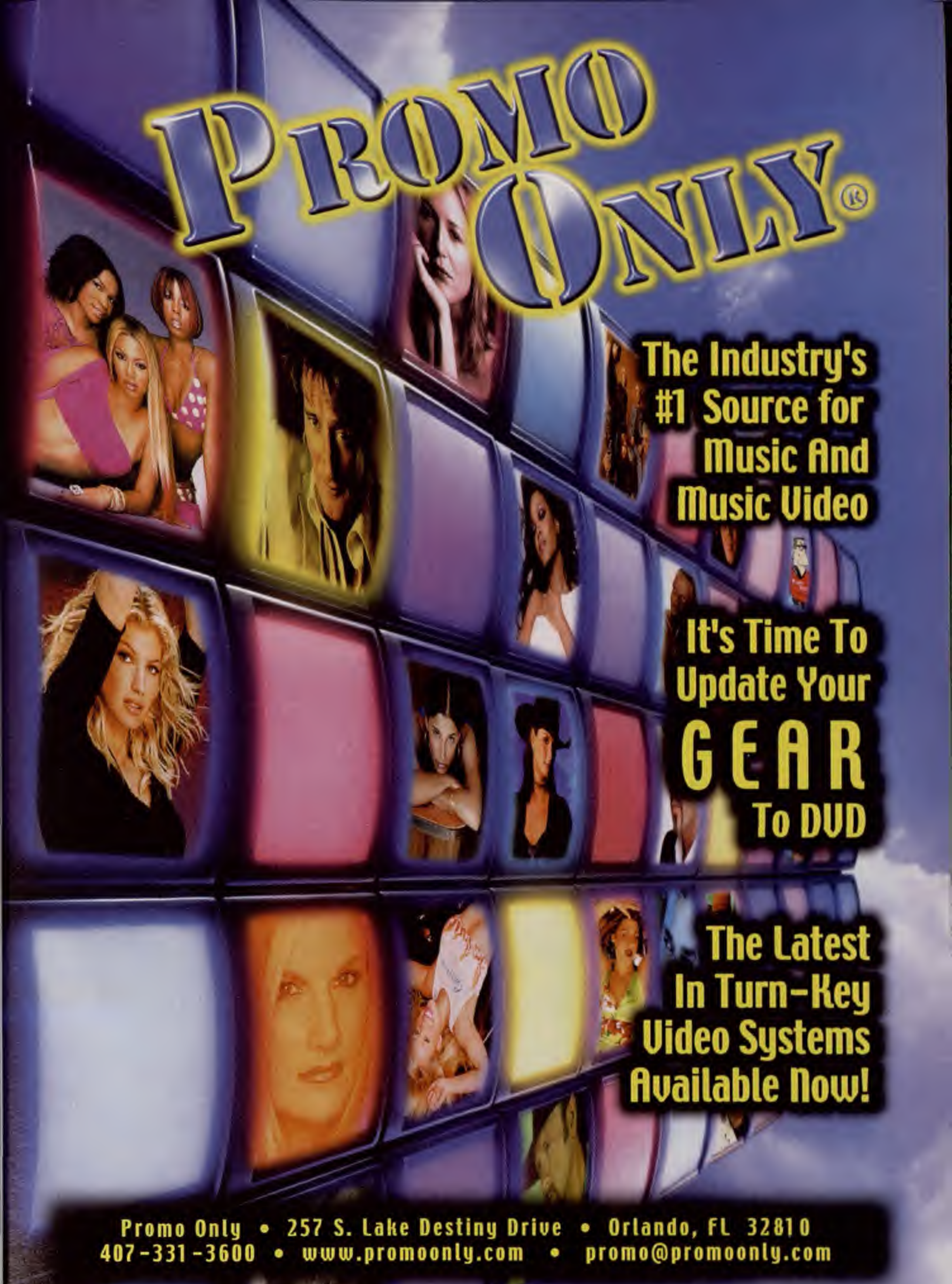
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COMPANION AT YOUR TABLE

The folks at **Denon** have unveiled the **DN-X1500**, a four-channel, 12" **DJ mixer** with 10 built-in effects, as a potential partner to their DN-S5000 and DN-S3000 tabletop CD/MP3 players. Club jocks and Mobile DJs alike will be attracted to its innovative features, including two world's-firsts: an eight-channel input matrix control and a USB port to update the unit's internal software and effects. An assignable 45mm Penny & Giles crossfader with rotary contour control and 45mm Alps channel faders promise smooth mixing. Control the frequencies with a three-band EQ with kills. An effects loop lets you access outboard effect boxes. An FL Tube Display to control effects provides another innovation. An eight-second sampler with edit options is built in. Two mic inputs feature full EQ adjustment. A flexible BPM counter is also provided. MSRP: $999

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NEW PRODUCTS

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With the introduction of the **Ultrapar UP1000** high-luminosity, die-cast, **parabolic spotlight**, **Behringer** has released yet another addition to its budding line of professional lighting equipment. Boasting extreme brightness coupled with extremely low power consumption, the unit is compact and easy to transport. Unlike sheet metal PAR cans, the UP1000 has a die-cast case, offering durability along with optical quality. Four glass lenses are included: narrow spot, spot and two medium floodlights. A highly polished reflector insert turns up the brightness, while the UP1000's color frame accepts standard color foils. MSRP: $79.99

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TRIPLE-TEAMED

Now shipping from **Stanton**, the **SMX-301** is an affordable 3-channel **DJ mixer** featuring Stanton's new SST™ (Superior Sound Technology), which minimizes distortion, noise and channel bleed. It has gain controls and three-band EQ on each channel, user-replaceable faders, balanced booth and master outputs, convenient kill switches and more—just what club and Mobile DJs need for precise mixing. Inputs can be monitored via PFL cue switches, with a cue pan control for splitting the signal in headphones. The SMX-301 lets you use either 1/4" or 1/8" stereo headphone jacks without needing adapters. MSRP: $299

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A Petite but Muscular Tool for the Well-Equipped DJ

AKG's MAXmodular is a little box with a lot of potential for wowing your customers

By R.A. Lindquist

It's a problem. Not a big problem, but still a problem. And the DJ who finds the best work-around looks like the king (or queen) of customer service.

A common party hall configuration is to position you and your sound system adjacent to the dance floor, which only makes sense. But how often does that mean your speakers are at the opposite end of the room from the head table? If you offer the best man your wireless mic for the toast, his lips move at one end of the room while the sound comes out the other. In fact, it can be rather humorous to watch just how many of the guests actually look toward the speakers during the toast. The quickest solution is usually to just use the house system.

But what if you actually had a lightweight, battery-driven powered speaker, with a built-in wireless mic receiver that was loud enough to cover the crowd? You could then set the speaker up on a stand by the head table, and the amplified "voice" would be coming from close to its source. This is just one of the cool tricks you can do with AKG's MAXmodular system. Let's call it MAX, for short.

Sweet Freedom

MAX is made up of a 40-watt (RMS) amp–mixer–loudspeaker trio solidly housed in a 20-inch tall, heavy-duty case, complete with integrated handle, all weighing in under 27 pounds. What makes it truly unique is that the standard equipment list includes an on-board rechargeable battery and space for a wireless microphone receiver. 40 watts may not sound like much, but it's an honest 40 watts, and AKG says it'll cover a crowd of 250 without a hiccup. The 8-inch, two-way speaker system is rated to handle 60-watt peaks.

On the backside, you'll find a three-channel mixer with separate controls for the optional wireless receiver, a balanced wired microphone, and an unbalanced line level input. To demonstrate their understanding that some DJs do have an appreciation for the finer things in life, AKG included 12-volt phantom power on the wired mic input, so you can use your favorite mic, be it dynamic or condenser.

There's also a pair of RCA output jacks on the rear panel to carry the mixer's signal to either a recorder, another MAX unit or another PA. The integrated rechargeable battery allows MAX to operate independently of AC power for up to 14 hours. AKG says the battery has no memory effect and the charging circuitry has been designed specifically to prevent overcharging and total discharge. As a result, they say it should provide years of service.

> **The amplified "voice" would be coming from close to its source.**

To the MAX

AKG's popular WMS 40 UHF wireless microphone was supplied with our MAX review unit. Installation was as simple as popping off a small metal cover held on by four screws. This revealed two plugs, one for power and one for signal, along with a nice sized piece of hardy insulation. The two plugs connected easily and the receiver slid perfectly into the provided space. With the prep work done, it was time to find out just how much MAX could improve the life of a DJ.

First on the checklist was trying out the WMS 40 wireless mic. This unit broadcasts in the UHF (Ultra High Frequency) range in combination with some pretty impressive technology (to quote AKG: "Highly selective SAW (Surface Acoustic Wave) filters and advanced circuitry ensure interference-free operation and perfect sound even under difficult conditions").

Our unit came with a well-made, nicely balanced, handheld

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wireless microphone. Lavalier and instrument mic packages are available as well. AKG has made MAX to be the epitome of simple operation: just flip the power switch on the back, push the receiver's ON button, slide the switch on the mic due north and you are ready to rumble.

The mic is of the all-purpose variety, good for speaking or singing. There's not a lot of proximity effect (bass boost when the mic is closer to the sound source), so it takes very little getting used to. Singing over the top, instead of directly into the mic, yielded the best results, noticeably reducing sibilance and breathiness. MAX's onboard two-band EQ provides enough tonal control to get the sound into the sweet zone for most of your vocal work.

We tested the mic/receiver combination in an area about the size of a tennis court, with some obstructions, and had no reception problems. Other more expensive wireless options are available and you should choose the one you personally feel most comfortable with.

Just Don't Try This

Realizing that you need to amplify music as well as voice, we took a walk on the wild side and plugged a CD player directly into the RCA inputs. As we really didn't want to have to explain to Mike Torlone, AKG's new Director of Marketing Services, how the speaker got shattered, we weren't too aggressive and...only turned the unit up ALL THE WAY. We really wanted to know if you could actually use it to mix your voice with music during, say, the introductions at a wedding reception. The answer is yes, if it's a reasonably sized room.

Which brings us to the thing we loved most about MAX—the sound. MAX is designed with plenty of headroom and built with high-quality components all the way around. The result is crisp, clean, full sound that cuts right through background noise like it was soft buttah. So, in addition to being a handy tool for wedding receptions, you could also use it when hired to provide on-location sound for small press conferences or sporting events.

Komputerized Karaoke

In addition to being a handy PA, MAX has cool added value as part of a computer-driven karaoke player. We connected the audio output of a Mac iBook (with DVD player) to the RCA inputs on the MAX. We then popped a Priddis Music DVD karaoke disc in the drawer and hit play. As the lyrics and full motion graphics appeared on the iBook's screen, the background played through the MAX and the wireless mic added our stunning vocals to the mix.

> **AKG's MAXmodular is a compact Swiss army knife among portable audio products**

The Price of Precise Portability

To say that AKG's MAXmodular is a compact Swiss army knife among portable audio products would be a fairly accurate appraisal. It does a lot, offers a lot of options, and best of all, has impeccable sound quality. It's a real winner. If there's a downside, it's the price.

The list price for the MAX, without the WMS 40 mic system, is $1,140, while street prices are consistently under the $1000 mark. According to Mike Torlone, "From a design standpoint, the biggest limiting factor of MAXmodular is the fact that the amplifier has to be able to operate on battery power. If it only had to work off of standard AC current, we could build a speaker with a much more powerful amplifier for somewhat less money. We see a market that we can serve with a product that can be used at outdoor events (like special weddings, get-togethers, etc.) and other places (like old churches and other buildings) where there is no AC power available or it's inconvenient to get it." Obviously, reliable, long-lasting rechargeable batteries are expensive. Similar systems, without the on-board battery, are priced at less than half that amount. It's important to mention that of the similar units we've tested, none challenge the sound quality of the MAX. Add the WMS 40, and the price will rise by about $230.

Overall, the MAXmodular concept is an excellent idea. If such a unit falls in at the right price point, it should make for a killer tool for the DJ who wants to be able to offer his or her clients the perfect solution to a variety of PA problems.

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Excitement In the Light

Step up your light show with American DJ's DJ Scan 250

By R.A. Lindquist

While recently viewing the DVD of Cher's farewell tour, I was really taken aback by the outrageousness of the lighting and effects. The artist herself boasts to the crowd, "This is the last time I'm doing this and I want you to remember it for all its fabulousness." Indeed, they pulled out all the stops and treated the audience to a live event so powerful that even on DVD, little of the "WOW" factor was lost.

As the entertainment-consuming public becomes more and more expectant of getting a big hit for their dollars, you need to stay on the cutting edge with your presentations. Obviously, there will always be gigs where lighting is just not necessary—an outdoor afternoon event, for example. But if you're serious about going after the corporate and high-end wedding market, you need something that will give your audiences a kick they'll feel long after their hangover has subsided.

More Excitement

True, adding a light show to your presentation means carrying some extra cases, dealing with additional power requirements, and allowing some extra set-up time, but if you plan your show properly, these points can be minimized, especially in this age of DMX (Digital Multiplex lighting control).

On the flip side, adding a lackluster light show that falls short of contemporary standards in terms of brightness, color and movement is of little value. Eight PAR cans of various color, mounted on two trees (4 x 4) is a great beginning. Add some chase effects and it begins to get better. Move up to dimmers so you can control the intensity of each color and you've got something.

To really take it to the top, however, you need to be able to give people more than they would be expecting from a typical DJ presentation. You need to blast them with strong color intensity, well-defined shapes, and flowing movement that will literally suck them out of their seats and onto the dance floor.

Less Hassle

American DJ's DJ Scan 250 is a 250-watt, lightweight intelligent scanner designed for mobile use. It sports separate gobo and color wheels for a seemingly endless variety of optical surprises. In total there are seven colors plus white and ten unique gobos plus spot. The X/Y mirror movement creates broad sweeps so that no corner of the dance floor goes untouched.

Obviously, no lighting effect is of much use if it doesn't work when you get to the gig. Moving mirror effects tend to be accident-prone, due to the large, open breech area around the mirror. The DJ Scan 250 addresses this by including a metal plate that fits securely over the front of the unit. As a result, the mirror and motor mechanism are well protected during transport and set up. In addition, these more delicate parts, as well as the bulb, are shock-mounted to lessen the possibility of damage from sudden jarring or bumping.

Changing the bulb has also been simplified. On the front there's a small metal door secured with thumbscrews, which is easily removed to expose the bulb mounting. You can slide the bulb out of its mounting and install a new one—without bloodying your fingers on sharp metal, as the bulb holder has ample extra wire, allowing you to work outside the chassis.

Mounting the unit to your light trees is quite routine and

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the heavy-duty support bracket has a wide swing for easy adjustment. Once it's where you want it, just lock it down.

Two, Four or More for the Show

You can approach adding DJ Scan 250s to your existing system in a variety of ways. Assuming you are already using a basic two-tree PAR can setup, start by adding one DJ Scan 250 to each tree. American DJ offers the Mini/C single-button controller so that you can turn the units on and off without leaving your post. A wireless version is also available.

In this mode of operation, you would simply connect the master unit and the slave with a standard XLR cable and set them in stand-alone mode. The master unit's internal microphone will step both units through the pre-set programs. You could also run the units separately but they would not be in sync.

Taking Control of the Situation

When you add a DMX controller (such as the American DJ Show Designer), things begin to get far more interesting. Now, with four units and a DMX controller, you can leave the PAR cans home. The more units you add, the greater the "WOW" effect. You can daisy-chain up to four units using standard XLR cable. The controller will allow you to manually select and change colors and shapes. If it's a fast, upbeat dance tune, fire off quick changes in time with the beat. For the slow romantic ballads, you can paint the mood of your music with artistic flair. Add a little fog to bring out the vibrant colors of the beams and you have something that your audiences will not soon forget.

To see the DJ Scan 250 in action and to find information on other American DJ lighting products and controllers, visit www.americandj.com •

DJ Scan 250
MSRP: $199.99

Specs

- 7 color + white
- 10 gobos + spot
- Separate color and gobo wheels
- DMX-512 protocol
- X/Y mirror movement
- 4 DMX channels
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- Electronic transformer reduces weight
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- Compact, portable design
- Dimensions (L x W x H): 17.75" x 7" x 4.5"
- Weight: 12 lbs.
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In a Haze of Glory

The Neutron XS Hazer from LeMaitre can help you achieve atmospheric euphoria

By DJ Dr. Drax

In the dark and harried world of the theatrical stage show, there has always been the need to create lifelike environments: a foggy night, a smoke-filled room, mist upon the waters of Babylon, etc. Since nature won't perform on demand, humankind developed artificial environmental effects.

By Itself, Light is Lacking

Even away from the great stages, in places like dance clubs and banquet halls, the basis of good lighting starts not with the fixtures but with the environments they are placed in. Lighting rarely looks good when simply directed to the floor. When the room is empty, the gobo patterns are interesting, but the effect is lost once the guests arrive. Sure, people will see the light playing upon other people, but the full impact of the effect is nullified.

However, if you add something to the air to make the invisible visible, the light becomes more than just circles on the floor. It is transformed into beams of scintillating color and movement swirling throughout the room, pulsating to the beat of the music.

The Neutron XS Hazer
"OK, where's the party?"

To that end, masters of atmosphere have sought a way to make their lights visible and enjoyable by all, regardless of their location in a room. For a long time, this was not a problem in nightclubs, where the ample supply of cigarette and cigar smokers provided all that was needed to make a good light show look great. But time marched on, and people decided that hanging out in smoke-filled rooms was no longer fun. Health laws decreeing smoke-free clubs, restaurants and bars have brought the issue of lighting effects full circle. Again needing a way to make lights look awesome, humankind turns back to the theater...

Just a Little Hazy at First

There are two dominant kinds of artificial methods for introducing particulate into the air: foggers, and hazers. Most DJs are familiar with foggers, those oil-based, stinky machines that when engaged, spew forth a huge billowing cloud of smelly white...

Then there are hazers—little machines that sit there quietly misting the room. I had the pleasure of spending two months with the latest hazer from LeMaitre, the Neutron XS. At first I thought, "Hmm, pretty heavy, stout in fact," yet it was not much bigger than a small fogger. I was immediately skeptical of its claims. It came in its own road case—nice, very nice. You gotta love products that come road-ready. Well, I fired it up in the lab and thought, "Hmm, is that all it does?" It seemed weak; hardly anything came out of it compared to my previous experiences with foggers.

A Pillar of Cloud

Then I thought, "OK, where's the party?" I decided to take this device to several events of different sizes. The first was a large event held in a gym. I figured that this would give it a good run for its money. I set up the unit at the foot of one of my truss stands and turned it on. After the initialization cycle, haze began to come out. Then I actually completely forgot about the unit due to getting involved in the event. Later, I noticed that the lights looked

Theatre image courtesy of Sight and Sound Theatres, Lancaster County, PA.

awesome! Where were the thick clouds I was used to?

There was a crystalline appearance to the beams as they danced through the haze. At the end of the night, to be candid, I thought, "Nice, but it's not what I have become used to with foggers and other hazers...it doesn't really put out very much—certainly not for the price." I figured that the unit must have run out of fluid, or failed since I had left it on all night—over 5 hours. Certainly any fogger would have. I checked the fluid level, it was hardly lower than when I had filled the tank! "Ahhh, that explains it, it must have shut down during the show." Unit failure: that explained the absence of thick particulate and the typical complaints of breathing problems from guests, things I would have expected after 5 hours. Then I noticed that it was still emitting haze. OK, so it didn't fail, but not much performance...or so I thought—until the house lights came up.

What I saw amazed me to the point of my jaw smacking the pine. The ENTIRE gym was full of haze, nearly 12 feet thick. There was, as it were, a cloud of haze hovering at right around 11 feet. From floor to ceiling, over 23 feet up, there was haze. This was absolutely the most impressive thing I had seen from such a small device. Yes, I have seen haze like this at rock shows and large venues where the foggers are housed in rooms of their own. Yet all of this came from a little one-cubic-foot device!

Even more amazing was that not one single guest complained about eye irritation or difficulty breathing. If I had been running a fogger, it would have happened in the first half-hour.

The next event was also a gym-sized event. This time, I controlled the Neutron XS using DMX, which allowed me to have timed sequences and to set the haze amount that I wanted to place into the room. The unit responded perfectly. I was aggressive, as I wanted to see the fluid usage. The lights again looked incredible. This time when the event was over there was no huge cloud of hanging haze, just a thin mist filling the room. When I checked the machine, it had used maybe a couple of teaspoons of fluid. At this rate, a gallon of fluid would last several years of typical mobile use.

The third event was in a small room, maybe 40 feet square. Again I used the device with DMX, the lights looked great, and at the end of the night the fluid consumption was undetectable. Given that most mobiles play in this size room typically, this device and a gallon of fluid could probably last a decade.

Now for those doing larger events, ones with 300+ in attendance, you would probably use a gallon every three years, with modestly heavy haze. That is a lot of shows, and a lot of effect benefit for little money.

The manual was easy to read and well written. It clearly explained setup and how to clean or purge the system before and after use. A built-in cleaning cycle made this a snap. Replacement of the feeder tube was simple. Replacement of fluid was a two-minute job. You simply swap tanks. No fluids to spill.

Specialists in the Mist

Considering that they only do special effects, LeMaitre really has it all down. I respect a company that finds its niche and services it well. Their client base is mostly larger theatrical companies but over recent years they have experienced a growth in the Mobile DJ segment.

In my mind, the Neutron XS redefines the expectation of Mobile DJ hazers. For the size, weight and cost, this hazer is an excellent value. It will totally replace several foggers, and probably outlast any other item you own. It is a key investment in a great light show, one that will pay dividends for years to come. To me this is a strong suggested buy for any DJ running a light show and a MUST buy for guys running DMX lighting. It will simply make a good show great, and a great show awesome.

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Illumination Fixation

By Dan Walsh

Martin's Mania EF-1 keeps color dancing on the floor all night long

If a DJ's job is to take the crowd on a musical journey for a few hours, then lighting is another tool that can help send the people off on their journey to another place. It doesn't require much to ease that transition from everyday life to exciting nightlife, although the wilder the show, the farther from normal most people will feel. One essential element needed to enhance the mood of any event is color. PAR cans and color changers are the place to start when creating lighting atmosphere. But add some subtle movement and then watch the fun start.

Color My World

The Mania EF-1 is the first in a new line of affordable, DJ-oriented effects from the high-end lighting manufacturer, Martin Professional. It's a dynamic flower effect that features six colored patterns that revolve with adjustable speed, direction and color change frequency. This is a simple, standalone device, which can run on its own programs or by sound activation.

Calling it a flower effect doesn't quite do the Mania EF-1 justice, though. The textures you can achieve with its combination of 19 light beams and manual focus are many: fuzzy, floating clouds; swirling water; slowly bubbling lava; rolling smoke and flame. Using only simple controls to change speed, focus and color, I was pleasantly surprised at the variety of effects possible. For a hot feel, like lava or smoky flames, all I had to do was lock the unit on red or yellow; for water or clouds, green and blue did the trick. By adding gobos, more interesting patterns are also possible.

Solid Obsession

Martin, in applying lessons learned on much more complex lighting fixtures, has provided a basic, solid unit that should get the job done night after night. The EF-1's outer steel/aluminum casing is ruggedly constructed, but also sleekly designed with a silver and black finish. The unit is basically in the shape of a rounded-off box, and is easy to transport. It measures 12.3" x 9.8" x 14.2" and weighs in at a slightly chunky 14 pounds. A mounting bracket comes pre-installed and has a very snug fit to the top of the unit. The Mania EF-1 comes with a Philips 12V EFP/8H 100W lamp installed.

The most exciting innovation in this simple fixture is its ability to keep the fantastic journey going all night. Unlike others in its class, the Mania EF-1 has no duty cycle, so it doesn't require cooling down. I can report, that after five hours of non-stop operation, the unit I was supplied with did not shut down—in fact it barely even felt warm to the touch! A low-power bulb and high-powered fan system are two of the key elements that combine to make this possible. In a quiet room, the fan noise was just above the level of background noise, enough to become slightly annoying, but with the music cranked up it was a non-issue.

Back to Basics

The tails side of the Mania EF-1's "simple, reliable" coin is that it includes no built-in DMX control capabilities. This, of course, would be a greater issue for a more complex light. In this case, simple on/off triggering via a DMX-compatible dimmer pack would probably do the trick. Obviously, you're getting the reliable, sturdy technology at an affordable price that would jump quite a bit if Martin added the digital multiplex control protocol. Then again, you never know what might be in the works as Martin expands their new DJ lighting line.

The Mania EF-1 promises to fulfill a basic need for an atmosphere enhancing effect that will be at home in just about any setting, including dance floors, clubs, weddings, concerts, or even your backyard pool party. It accomplishes this simple mission with a little extra pizazz, as well as the kind of design quality you would expect from Martin, in a package that doesn't require your house as collateral. •

Mania EF-1
MSRP: $169

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Cutting Costs, Not Quality?

According to Martin press materials, Martin has looked to Asia in developing its "ability to manufacture more cheaply while remaining loyal to the Martin ethos of providing innovation and quality, all at a very affordable price." In the spring of 2003 Martin launched a major manufacturing initiative in China, opening a plant dedicated to its DJ segment. The new factory is fully owned and operated by Martin, enabling the company to pursue a competitive pricing policy while maintaining the quality and precision of Martin engineering.

In the Mood

Creating Amazing Atmospheres with Lighting and Special Effects

Illuminate the dance floor and watch the people move

By Dan Walsh

Ever since the ancient Greeks decided to build their theaters and schedule their performances to take full advantage of the sun's light, entertainers have realized the power lighting has to create a mood that captivates an audience.

Why Lighting?

DJ lighting borrows elements from the stage but uses them in different, usually more abstract ways. On stage, the spotlight will move to follow the action. In a DJ setting, the movement is not so specific, but is definitely more intense—beams of light flashing and scanning across the floor can reinforce the rhythmic movement of the music, in turn helping people enjoy the dance experience more. Composition or specific placement of lights can create a variety of effects on stage, from placing the action in a certain time and place (midday in the desert, city alley at midnight, etc.) to accenting the emotion of the play (for example, sharp, jagged shadows as a background to a murder mystery). When it comes to light placement, DJ lighting relies more on symmetry, or having lights that balance each other on various sides of the dance floor. Time and place may seem irrelevant to a dance-oriented lighting setup. But think about it: isn't a color wash on a wall or floor kind of like controlled moonlight? And those pinpricks of light bouncing off your mirrorball seem an awful lot like rotating starlight, don't they? Moonlight and starlight illuminate but also leave a lot to the imagination. Thus, lighting can be a powerful tool as you attempt to carry the crowd away to a different place for a little while.

Color is Primary

What are the essentials to using light effectively for DJs in the twenty-first century? We asked a number of DJs for their input, and one thing came up repeatedly as the most important consideration: color.

Nick Burke, owner of Sound Decision DJs (Millersville, MD), 37-year entertainment veteran and Gear & Equipment Board moderator for ProDJ.com, says of color, "...it's the way atmosphere or mood is set up by the lighting. Color fill is an absolute must..." Taking it further, he adds, "I do use oil-wheel projectors, fiber-optic light smears, even gobo projectors. Moving heads are great because they'll put light just about anywhere."

"Fill—first and foremost, is always fill," states Chicagoland DJ Al Deneau. "Effects are simply effects, whereas a good fill will actually create more 'mood' and ambiance."

The reason for this is the proven psychological effect of different colors. *Mobile Beat* columnist Jammin' Jim Kerins, who runs both DJ and band entertainment services, gives his explanation: "Obviously all of your favorite movies utilize the talents of a colorist to give cinematic productions a certain look that will promote various feelings and emotional responses. This should not be lost on us. Even at an elementary level, cool colors slowly mixed together or faded into one another will promote slow dancing...not to forget pastel colors, which illuminate with a soft glow when it's time for close body contact." On the other hand, "...certainly bright reds, and yellows, will turn up the party heat."

Turning Mood into Movement

Static or slowly-mixed colored light can set the mood, like the background of a painting. Programmed or sound-activated moving fixtures can then get your crowd up and moving on the dance floor.

Offering some specifics on how to ramp up the event, Kerins says, "I think it's imperative to be able to control room lighting, and to get the dance floor as dark as possible, while maintaining lighting at a reasonable level in the back of the room for non-dancing guests...As soon as the first real dance song begins, immediately, and in synchronization, bring down the dance floor house lights and turn on your light show to indicate that it is definitely party time. This may seem simplistic to some, but people are often self-conscious about dancing at the beginning, and a dark dance floor gives confidence to those soon-to-be-inebriated dancing guests. Plus a dark room will showcase your way hi-tech, supercool light show..."

"Weddings in Chicagoland rarely want a 'big' light show," reports Deneau, "but they want some pizazz, so creativity really becomes your best friend. The fine line between 'awesome' and 'too much' can be easily crossed. Subtle mood enhancing lighting is the key with weddings. Corporate events can really benefit from a creative light show, from custom gobos with the company logo to highlighting the speaker with lighting..."

There's a myriad of choices when it comes to the realm of lighting and special effects. For basic information on the full range of companies that supply foggers, bubble machines, "dancing" fan-inflated items, as well as high-tech luminaires, consult your copy of the *Mobile Beat Gear Book* 2004. An expanded lighting section and separate listings for special effects are included.

Palette for Your Lighting:
Special Effects

Of course the "effect" of any kind of lighting depends on the actual physical atmosphere in which it is projected. That's where special effects come into play. "Fog (or haze, when practical) is the single best thing one can do to enhance lighting, change moods, and create excitement," states Kerins. "Many of those expensive beams can go to waste unless there is particulate matter to render them visible."

How far do you go in adding to the atmosphere, though? Lighting engineer and DJ, Jeff Johnson (Northcoast Lighting and Crystal Entertainment, Townsend, MA) has wide experience to share: "We do use all of the foam, fog, bubbles, flames, and so on...Be careful, because with the fog, bubbles, foam and confetti it can make a real mess and create a safety hazard...Be very paranoid when using this stuff—safety comes first. Even if it's a little $39 fogger, it can still set off alarms and create a hazard if not placed right. In foam, people can trip and fall...Real fire or pyro? Call a real pyro company to do it that is licensed and insured...Simulated flames rock! Safe, cheap and effective—a sure shot every time."

DJs often give 98% of their thought, effort and execution to the music portion of their shows, and only 2% to the visuals.

On the other hand, for many DJs, less is more. "Fog and haze are my only 'special effects,'" says Deneau. "The well-timed blast of fog along with an awesome light sequence will always enhance the show...light haze throughout the night (even cigarette smoke) helps keep the beams alive and three-dimensional. Confetti would be nice, but many places here are not allowing it—as well as fog or haze, which is too often overused by inexperienced operators." Burke concurs: "I do not get into foam parties or lots of confetti as most of my venues frown upon the clean-up required after such things. I use haze as opposed to fog as it's less offensive and a lot more subtle. I'll use flaming bowls for a tiki-bar or luau environment."

Tools with an Impact

Like every other aspect of your DJ show, it is imperative that you treat lighting seriously, if you decide to add it to your bag of tricks. In Johnson's opinion, "...the size doesn't really matter as long as you provide what you promise to the customer and make it look professional...Do not use stuff from the mall or Wal-Mart!"

Lighting and special effects are certainly tools you should consider using, according to Kerins: "I feel that DJs often give 98% of their thought, effort and execution to the music portion of their shows, and only 2% to the visuals. What we must realize is that the average partygoer does not know if you're using a $99 CD player or Denon's best. However, everyone will notice great lighting, and this is what will separate you from other less professional DJs. With the proliferation of high-quality, inexpensive lighting, there's no reason for any DJ not to have a small arsenal of great lighting effects." •

eBEAT

Check Your Reception

A new company, Muse Research, recently revealed a unique product, the Receptor. It is a software-programmable synthesizer, effects processor, and instrument processor based on the VST™ plug-in standard developed by Steinberg®. This product will appeal to remixers, keyboardists, and more. Packaged in a two-rackspace box, the Receptor has a hard drive pre-populated with a large number of plug-ins, and the unit is complete with hardware user interface, MIDI I/O, high end balanced audio I/O, digital I/O, and even a guitar input. Ethernet support lets you remotely manage all aspects of Receptor from your desktop. Visit the corporate Web site for the extensive details. - www.museresearch.com.

Visualizing Mixmeister

Mobile and club DJs are discovering that the ability to provide a complete audio/video performance is becoming an essential. MixMeister Pro 5 addresses the growing demand for video capabilities, giving DJs the ability to add beat-synchronized video clips to their audio performances. Pro 5 allows digital audio and video content to be mixed together simply and intuitively, and can display full-motion video on a primary or secondary monitor using standard PC hardware. MSRP: $189.95 - www.mixmeister.com

DJPower Goes to Extremes

DJPower Xtreme offers powerful add-ons to help you "get the picture," including video, karaoke, lighting, and graphics. Available on purpose-built DJPower computers, the Video/Karaoke option offers fully programmable video playback on a second screen, and can be used for music videos, karaoke, presentation videos and more. Video and audio transitions are seamless. DJPower will optimize your computer for your specific application. *You can also get Martin's LightJockey Interface/DMX Controller as an* integrated add-on to DJPower. This versatile program lets you assign and save a light program for each song. It can be sound-activated for simplicity or you can go crazy programming all your DMX machines. – www.djpower.com

Mixing Real World with Virtual Reality

PCDJ FX and DAC-2 from Visiosonic play well together

By Dan Walsh

Which came first, the hardware or the software? In the case of PCDJ FX, the software obviously is the initial driving force. Building on the success of their series of DJ applications, the folks at Visiosonic have introduced a redesigned flagship product with a boatload of new features. And, just in case you feel more comfortable with the feel of real buttons clicking and jog wheels jogging, the new DAC-2 controller provides the hardware to tap into the software's power.

Vroom, Vroom

The module idea has really taken hold in the wider world of music production and is now filtering into the DJ software arena. Visiosonic's take on the idea is called VRM or Virtual Rack Module technology. With PCDJ FX, this allows you to configure your screen simply by clicking toggle switches on the top bar, selecting the Recordcase, mixer, loop editor, effects, as well as other plug-ins you may add later, like the new PCDJ KJ module (look for a separate review of this plug-in and its stand-alone version in the next ***Mobile Beat***).

Software installation involves the usual disc or download. Getting up and running then involves registering online and receiving an unlock code to enter into the software's configuration screen. We'll add the DAC-2 to the mix after taking a look at what the software has to offer.

Music Management

With the updated Recordcase and its attendant Waitlists, you can sort your music by all the important fields (artist, track name, BPM, genre, time, version, file format and more). Adding the tracks on your hard drive is easy, but of course will take some time depending on the size of your library. You can also save live mixing time by having PCDJ FX identify the BPMs for your tracks before you actually use them.

Getting Really Loopy

Dominating the top of the screen, the dual player interfaces feature complete info displays for your tracks, including name, time and BPM. You can now control pitch or speed independently.

Loop and reloop buttons allow you to quickly grab a loop, while separate buttons also let you create loops based on beat counts, as well. These controls are quite precise and make it easy to set up a well-aligned loop quickly. For those who want to finely craft their loops, the Loop Editor makes it easy to cut loops on the fly, while also offering meticulous controls for tweaking each loop to perfection. This is one area that remix DJs will really appreciate for the amount of control PCDJ FX puts in their hands.

Mixing Assistance

Volume, cue volume and three-band EQ all function like the hardware we're used to. The EQ also includes a kill feature that really takes the frequencies out well. For hands-on software mixing, the response of the virtual crossfader and other faders and buttons is immediate. As long as your computer is up to the task, I'm sure that FX will respond well to your moves.

Of special interest to Mobile DJs is the auto beat-mix control. This magic button matches the BPMs between playing and upcoming tracks so you don't have to. I found this feature to work quite well. More exacting mixologists might not want to trust their mixes to it, but it could certainly make you sound good, even if your beat-mixing skills aren't quite up to snuff.

Name Dropping

True to its label, PCDJ FX features four high-quality, adjustable effects: Echo, Chorus, Flange, and Reverb. While one might expect a few more options to choose from, considering the

product's name, the four provided all sound great and provide smooth precise control. I'm guessing that we may see additional plug-ins in the future to add to the software's virtual rack.

All Hands on DAC

Sleek, black and professional-looking, the DAC-2 looks and feels like a basic 19", two-rackspace, dual CD player controller unit. Loading, searching, manipulating pitch, creating loops, triggering effects and even auto-beatmatching can all be controlled by this unit, making it an excellent partner for PCDJFX. If you are using a hardware mixer, the DAC-2 will allow you to avoid the mouse and keyboard completely while you're in the thick of the mix.

USB makes connecting the DAC-2 a snap. Installation is as easy as connecting the unit to your computer and following the "new hardware" wizard. One worry I always have with USB music hardware, though, is latency: will there be any noticeable lag time between when I hit the button or turn the jogwheel and the resulting action in the software? The answer for the DAC-2 and PCDJ FX is a resounding "no." Cueing and looping with the controller is exactly the same as high-grade, instant-start CD players I have used.

You can set up loops directly on the DAC-2 using the buttons and jogwheel just as on a typical CD player, or let it automatically grab from four to 64 beats to loop for you. Additionally, a cool Beat Step feature helps you place your cue points right on the beat.

All in all, the combination of PCDJ FX and the DAC-2 controller makes mixing with digital music files easy, while providing the tools professionals need to get really creative.

PCDJ FX Mixing Software -
$299 ($279 download)
DAC-2 Digital Audio Controller - $375
www.pcdj.com

Minimum Requirements:
- Intel Pentium III, 750 MHz processor
- 128 MB RAM (512 recommended)
- DirectX 9 / Windows Media 9 drivers
- Windows 2000 or XP
- CD-ROM drive
- 16-bit graphics card (800x600 minimum)
- Direct X compatible sound Card

Test system:
- Intel Pentium III, 1.8 GHz processor
- 512 MB RAM
- Windows XP

Box Outside the Box

The DJ Console from Hercules puts mixing control squarely in your hands

By Dan Walsh

Which came first, the hardware or the software? In the case of the DJ Console from Hercules, the box in your hands holds the key. Coming from a company specializing in high-quality gaming cards for sound and video, the digital insides provide the focal point on this small put feature-packed unit.

Encompassing a soundcard, expansive input options, essential DJ controls and extreme flexibility, the DJ Console will probably surprise many DJs who might dismiss it at first glance, thinking it's only a toy. True, it has a somewhat cheesy look. Its compact size certainly doesn't help make a big first impression. But after plugging it into my computer and taking it for a spin (or two, or three...), I'm convinced the DJ Console is a serious tool for DJs who want to take on mixing digital music files.

Miniature Mixing Combo

Out of the box (which holds the unit, a software CD, a USB cable, the manual, and even a shoulder strap), the DJ Console feels solid. It comes with a snap-on cover to protect the control surface. DJs will immediately start to realize that this is a serious device when they touch the rubberized knobs and buttons and dual jog wheels, familiar from their CD players. The layout essentially squeezes all your basic mixer and player controls onto one 9.5" by 7.75" surface. The crossfader and pitch faders have a solid feel, as well. Moving away from traditional DJ concepts, in the center of the console is a "mini-stick" that functions as a controller for various software effects or as a mouse. Unlike regular DJ hardware and more like the latest generation of control surfaces for music recording software, you can actually reconfigure most of the buttons on the DJ Console to suit your individual style.

Plug and Get Playing

If you blink, you might miss the whole installation process of this USB device. One of its strongest points is its true plug-and-play, hot-swappable functionality: while it's plugged in, it becomes your system's primary soundcard.

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Beside the obvious USB connector, just about every kind of connection is provided on the back and front panels of the console. The back features RCA and mini-jacks (configured for surround playback), optical and coaxial digital ins/outs, and MIDI in/out. On the front is a stereo RCA input, a 1/4" mic input with volume control, and a 1/4" headphone plug, also with volume control.

Software Compilation

Once the hardware is working, the software disc provides a number of options for interfacing with the music in your computer. Along with the basic DJ Console interface, you can choose between the Virtual DJ from Atomix, GMixon, New DJ, Ots DJ (demo only), Ots CD Scratch, or Arturia Storm DJ programs. With the exception of the last title, all these programs give you different options for interacting with your MP3s that are based on familiar DJ setups. If you're ready for it, the Arturia software takes you into the realm of module-based track creation, using synths, beat boxes, sequencers and the like. Of all the DJ playback software, Ots DJ provides the most professional level of control and music management. The DJ Console controls all of these interfaces with a surprising level of precision. My only complaint is that the play/pause button did not always provide an instant start or stop. It's not clear to me if this is a latency issue or a slight weakness of the hardware, since all the other controls (most importantly the crossfader) provide immediate and smooth responses.

A Box Outside the Box

Overall, I'm impressed with the excellent sound quality and flexibility of the DJ Console. The line input and headphone output make it a complete solution for laptop DJs. While there are many different high-quality, outboard soundcards available to take the pressure off a notebook computer's often weak internal soundcard, I don't know of any others that provide you with such a full set of true DJ mixing tools.

DJ Console - $229
www.hercules.com

Minimum Requirements:
- Intel Pentium II, 400MHz
- 64MB RAM
- Windows 98/98 SE, Me, 2000, XP
- USB 1.1 or USB 2.0 port (dedicated USB root hub recommended)
- CD-ROM drive

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DVD Rewind:
Musical Mixing Revealed

Different, detailed approaches to the beat

By Dan Walsh

Whether you divide your time between weddings on the weekends and late-night club escapades during the week, or you are simply curious about the possibilities of DJing, the two DVDs featured below are both worth viewing—especially if you want to increase your mixing skills.

In the wake of their immensely popular book/vinyl combination of the same name, Berklee Press and Numark Industries have released ***Turntable Technique: The Art of the DJ*** on DVD and VHS (both $24.95). The two-hour video version features the author, Berklee professor and producer Stephen Webber, demonstrating scratching and beat-mixing techniques on Numark equipment.

His focus is on "making music" with the turntable, so he breaks down scratching into its basic building blocks, then puts them back together, leading the viewer tenderly toward greater skill levels. He is the consummate "cool professor" as he gently takes the language that DJs use for beat concepts and translates it into musical terminology, all the while reinforcing the idea of the turntable as a viable musical instrument. (As only a Berklee prof could, at one point he points out the similarities between how a DJ divides a basic scratch with a "tear" and how a violinist uses a bow.) He even proposes a standard musical notation for scratching.

Along with the key concepts, the video is loaded with detailed tips and tricks

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that DJs would normally learn only through long experience: simple things like why you need a light touch on the record or how to keep your fingers moist for a good grip.

To get the most out of this video, you'd probably want to get the book and record to go with it. If you have the book/vinyl combo already, the video adds the visuals that could really make the difference in your learning. And by the way, don't bother with the VHS. Get yourself a DVD player already! You'll thank yourself when all you have to do is punch a button to bring up that one particular demonstration in the middle of the video that you want to review.

For more info or to purchase the video, go to www.berkleepress.com. (The site features a sample of the content, along with the option to access the entire video as an online stream.)

For anyone interested in getting an insider's view of the scene, as well as a demonstration of the techniques of techno and related styles of mixing, the two-DVD set ***Intellect: Techno, House, Progressive*** (Stepfilm, $24.98) gives you double the bang for your buck. This personal labor of love by director/DJ Barclay Crenshaw combines a documentary and a tutorial in the same package, providing about five hours of material that illuminates all areas of techno mixing.

The first disc includes a 30-minute documentary about techno DJing and what it takes to make it. A combination of DJ sound bites, music and club footage captures the excitement and the essence of the club scene. The quality of this portion ranks with the in-depth, artistically styled documentaries we're used to seeing on cable or public TV: informational but hip and entertaining—and, of course, featuring a killer soundtrack! The rest of the disc contains 34 artist interviews, featuring pioneers like Juan Atkins and Derrick May alongside newer stars like Paul Van Dyk and DJ Colette.

Disc two features an exclusively techno-oriented tutorial. Nigel Richards explains gear and techniques in detail, with a bit of irreverent humor to take off the educational edge. A few more close-ups of the actual hands-on stuff would have made the tutorial perfect, but Richards does such a great job of explaining things, it's only a minor complaint. A bonus section also covers the nitty-gritty of production, promotion, booking and other essentials for getting ahead in the club DJ game.

Intellect is available from media retailers or at www.stepfilm.com. Check out the site for links to all the featured artists and information on promotional events. •

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By Mike Ficher

MATCH GAME

SHOW ME THE MONEY

Getting your company's focus down on paper helps you play to win

While many disc jockeys play "Show Me the Money" with potential clients, more mobile entertainment professionals might benefit by concentrating on "The Match Game" when discussing a future booking with an inquiring mind.

Sure, making a buck is one of the prime motivations for entering the profession. But adopting a new paradigm of seeking to match your expertise and mission with the needs of the clients may prove a more lucrative business strategy in the long term—even though it may mean turning down a few jobs or suggesting a more appropriate entertainer for a given event.

Who Are You?

To begin moving toward this enlightened paradigm, start by defining who you are and what you provide your client. Be specific. Resist the temptation to try to be all things to all clients. Even the best mobile entertainers do not perform well at all types of events.

Do you wish to zero in on specific markets? High school dances? Wedding receptions? Corporate promotions? Family celebrations? Class reunions?

What skills and strengths do you possess? Broad and varied musical knowledge? Emcee expertise? Voice aptitude? Dance? Comedy? Audience involvement?

Conversely, what weaknesses do you have? Play to your strengths and intelligently use your definition of who you are to create situations that maximize your strengths and minimize exposure to your weaknesses. That may mean recommending another disc jockey to a potential client whose skills, expertise and experience might be a better match with the client's needs.

Mission Accomplished

Compose a mission statement that defines your purpose, strengths, market and goals. Remember—this is a high level, big picture view of your company. Publish it on your Web site and in your promotional materials. Post it in your office in clear view.

Use the statement as a guiding light, a direction to follow, and a reference point when making business decisions—including which clients to engage. When you are in doubt about anything in your business, start by reviewing your mission statement. Does what you intend to do fit with the statement? You'll be surprised how simple the answers become if you respect a well-conceived mission statement.

Many resources, including mission statements published on many corporate Web sites, exist to assist you in constructing your own thoughtful, focused and concise mission state-

ment. Ask colleagues, search the Web, and visit the library to find help with your project.

I Need You...or Someone Else

When a client calls, qualify the call before offering a quote or tendering a proposal. What are their event goals? What type of entertainer are they looking for and, more importantly, in your judgment, based on their input, what entertainer might best serve them?

Ego aside, the client wants a great show—a successful event—regardless of who the entertainer is. If you are not the right match, recommend someone from your network that is. If the client enjoys a memorable experience, the odds are they will remember that you graciously guided them in the right direction and will likely call or recommend you to friends and colleagues for other entertainment needs that arise.

The key is: listen to the potential client. Ask questions. Inquire about their event. Show sincere interest about their engagement. The less you talk about you and your company, and the more the client discusses their event, goals and experiences, the greater the likelihood the client will gain a favorable impression of you. They will feel that you truly care about the success of their event.

Fail to Plan, Plan to Fail

While a business plan might not seem like a big investment, it is a truly valuable document that serves to further clarify who you are, what you do, whom you serve, how you structure your business, how you finance your business, and how you promote your company.

By thoughtfully describing your business on paper, you clearly illuminate a blueprint for your enterprise. The business plan supplies the colors in your mission statement painting. It provides you with an essential resource to guide you on a macro and micro basis and alerts you to potential challenges early in the game, allowing you to formulate a plan to overcome or avoid them or, in some instances, explore other business opportunities.

The business plan also coerces you to fully contemplate the feasibility of engaging, growing, selling or closing your business. Be honest, do the homework, and realistically confront your business aspirations to increase your odds for success.

If you carefully consider the suggestions offered here, and act on them to give your business a solid foundation, you will probably find that playing the Match Game well will "show you the money" handsomely. •

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Blueprint for Success: Building Your Own DJ Business

By Jim Weisz

These essential tips will help you lay a firm foundation for your new company

Deciding to become a DJ usually stems from a love of music or experience in the broadcasting field. Taking that knowledge and applying it towards starting a DJ business requires not only the ability to be a good entertainer but also to operate a business successfully.

Getting Started

If you are thinking of starting a DJ business, more than likely you have some experience as a DJ, which is a great stepping-stone to build from.

One of the first things you should do is scout out your competition. You may want to start your own DJ company but is there really a need for it? How many DJ companies are already serving the areas that you want to provide entertainment for? Have you heard that the other companies in the area get more leads than they can handle?

Based on the answers to those and other questions, you will need to decide if starting a DJ company is a good business move. Not only does it require a lot more time than the actual events but it also usually means a significant monetary investment as well.

Once you decide to take the plunge and start your own business, you will want to begin researching what type of business you will start. There are many options available, with the most common probably being a sole proprietorship. Another common business type you might want to consider is an S-corporation. By forming an S-corporation you will remove all personal liability from any legal issues with the company and you will also benefit from some tax breaks. Each type of business has its own positive and negative aspects so you'll want to research this thoroughly before deciding what type of business to form.

Choosing Your Tools

Like any business, you'll need the necessary tools to provide the promised services to your clients. As a result, you will want to purchase professional DJ equipment for your events. If you already own equipment it probably would be a good idea to evaluate the status of the equipment. You will need to decide what, if any, changes you need to make to provide the highest-level of performance.

Your budget will usually determine what level gear you can purchase. From personal experience, I recommend buying the best gear you can afford, even if it means spending more than you were planning. When you buy the higher end gear to begin with, you will almost always save money in the long run. By purchasing a top-of-the-line mixer today instead of buying an inexpensive model, you will probably save yourself the cost of replacing your mixer in a few years as well as repair costs if anything goes wrong. Since you can't really provide DJ services without your equipment it is essential to spend a significant amount of time researching what brands and models of various components to purchase.

In addition to the standard equipment you will also need to invest in an assortment of cables, tools, storage containers and emergency items. Having plenty of power cables and extra audio cables is a good idea, to make sure you are fully covered should any problems arise. A toolbox with a small set of common tools will also come in handy. To make the transportation of cables and music easier you will want to purchase some containers to transport those items. Rubbermaid containers can be found most anywhere for a few dollars, providing an inexpensive solution. Finally, back-up equipment for your main components is a very good idea, so you'll be prepared if something happens to your main setup.

Building a Library

While it is essential to have gear to DJ, you also need to have a solid music library. This is when you'll want to think about what types of events you will be providing entertainment for and what music you will need for those events. If you're planning on focusing on weddings, you will require a much more diverse music library than if you were to just do school dances. It is a good idea to have a solid library to begin with that you constantly supplement with music from a weekly or monthly subscription service, along with other various CDs, to fill the holes in your collection.

Give Yourself a Promotion

Now that you have squared away all the legal aspects of your business and have all the music and equipment necessary, you are ready for your first event. At that time you will want to start developing a marketing strategy for your company. A good place to start is with a quality Web site. Accessible anytime and anywhere, a Web site is a great place to start the marketing of your company. Placing tools on your Web site, like an availability checker and a music search, can engage the visitors and encourage them to stay on your Web site to learn more about your services. Be sure to include a short form for them to fill out to contact you quickly and easily.

There are quite a few DJ companies whose only form of advertising for their business is their Web site. When first starting a business you might also want to consider placing an ad in the yellow pages or the local newspaper. Depending on what market you're targeting, you also might want to do a mailer to area schools or attend bridal shows. The goal is to create name recognition for your company so people in your target market become familiar with who you are and what you have to offer.

Cultivating Success

There are many other aspects that are necessary to running a successful DJ business such as organizational skills, maintaining a professional image with your clients, responding to leads in a timely manner, using proper spelling and grammar on all literature (including Web sites, e-mails and flyers), and providing superior service at all events. On top of all of that, you should make sure you have a good contract that covers you and your business.

Constantly working to improve the way you run your business will also help to ensure you're operating in the most effective ways. Local and national DJ conventions are great places to learn new things, meet new people, see new products firsthand, and attend seminars by experienced fellow DJs. Other good outlets for information are DJ Web sites that offer chat boards and live chats where you can take part in discussions with other DJs all over the world.

Being able to run your own company while doing something you truly enjoy is usually a good formula for success. Albert Schweitzer put it best when he said, "Success is not the key to happiness. Happiness is the key to success. If you love what you are doing, you will be successful." •

Next time: How to re-start your business in a new geographic area—and flourish.

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Stage Hypnosis: Your Path to Greater Profit?

Tapping into a new income stream of unconsciousness

(part one of a two-part report) By Dan Walsh

Many DJs currently offer a number of optional services to increase their profits, including karaoke and game shows. If Geoffrey Ronning is right, stage hypnosis shows may be the next big thing.

A professional stage hypnotist, certified instructor, and President of StageHypnosisCenter.com, Ronning says, "Currently stage hypnosis shows are sweeping the country. On any given day there are stage hypnosis shows going on at private events, high schools, middle schools, colleges, comedy clubs, fairs, corporate events, casinos and many other venues. The popularity of stage hypnosis shows has literally exploded in the last several years. In fact, recently I hired five stage hypnotists over a busy window in the school year and I still did not have enough to cover all the show requests. It is an amazing time right now for stage hypnosis, with no sign of slowing down in sight."

"A hypnosis show allows you to make money while other aspects of your mobile business may be slow."

Mesmerizing Benefits

Ronning reports that at his shows he often has conversations with DJs working the same events. Many feel that if they offered a stage hypnosis show themselves, it would have significant impact on their business, potentially rivaling game shows and karaoke in popularity. I asked Ronning, the author of over 12 stage hypnosis educational programs, to talk about the benefits of DJs learning stage hypnosis and offering a hypnosis show. He rapidly listed the following:

Sets you apart

"Instantly it would allow you to distinguish yourself from your competitors. Clients are always looking for new options to make their events successful. By offering a stage hypnosis show, you distinguish yourself from other mobile entertainment businesses and offer clients a greater variety of services..."

Adds a new revenue stream

"Every business is looking to develop profits. Stage hypnosis shows give you another service that you can provide and that provides you with an amazing profit! The fees a stage hypnosis show brings are incredible."

Makes your business less seasonal and more stable

"Stage hypnosis shows make you more resistant to the seasonal fluctuations of the typical mobile business. Just as an example, my DJ friends find it surprising that since we predominately work corporate events with our stage hypnosis show, most of our business is during the week. By offering another service such as a stage hypnosis show, it allows you to make money while other aspects of your mobile business may be slow."

Increases the total profit from each event

"By securing more business from each client, it allows you to dramatically increase the amount of profit for your business. This allows DJs to maximize their marketing costs and minimize their expenses while satisfying their clients more.

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"These are just a few of the more important benefits, as I see it!" added Ronning.

Adding New Meaning to "Master of Ceremonies"

I asked Ronning if he has ever had trouble waking someone up from hypnosis. "No, I haven't had trouble waking anyone up. You do get a lot of interesting things that happen though, during the show!" he answered with a laugh. "In fact, two of my students have some very funny stories that I recorded recently, as they discussed how they got started in hypnosis. The audio program with Jerry Enns, called *Secrets of Stage Hypnosis* is interesting to me because this is a person who I trained and who had zero entertainment background! Nothing! This audio program even gets into the specific money he was making by his third show! It's quite informative and entertaining and it's available free at our Web site."

Having seen a few hypnosis shows myself, I asked Geoffrey what it's like to be the one in control. "The show is an absolute blast to perform! You hit the stage with some jokes and explain a little bit about hypnosis and then call for volunteers and drop them down into a nice deep trance state. That is when the fun starts! You can change them into other people, change them into celebrities or change their gender or their environments. You can have them dancing on the moon one minute and be a sex expert the next."

Interactive to the Max

"The nice thing about the hypnosis show, and I probably should not say anything about this, but it's really easy to have a totally hot show because you have the built in appeal with the participants up on stage. For instance, we were at a show in Tucson that we have done for the last several years and they had a comedian open up for us. Now I cannot tell you the comedian's name, but he is a terrific comedian and you see him on television. Anyhow, we did two shows and this comedian was opening up the shows for us, and at the second show, they cut his segment short because people wanted the hypnosis show, right then and there! They didn't want to wait!

"So you see it is almost cheating, because the hypnosis show is very easy once you have the skills and there is almost nobody that can follow you. I always say that a mediocre stage hypnotist will be more successful than the majority of the most successful and accomplished entertainers in other fields. It's the volunteers that do it for you! People love watching people they know on stage acting bizarre!

"There are always people there that think they cannot be hypnotized, and of course, those are the people who are always the most blown away by the show"

"And of course it is a lot of fun to be standing on the middle of the stage, in the spotlight, directing the show. The audience is laughing the whole time and then you also have the mysterious component as well. There are always people there that think they cannot be hypnotized, and of course, those are the people who are always the most blown away by the show, especially if you get them to volunteer. Then you can really mess with them. The skeptics in the audience are fun as well. They come to the show thinking it is all bull, and by the end of the show they are your biggest fans.

"Last week we were at a college, doing an afternoon show. We had performed at this same college about four months ago and they wanted us back to kick off their events this school year. Anyhow, one of the people that volunteered was a real wallflower type person by nature, but when I hypnotized her she really cut loose. The audience was going crazy over this really shy person that totally transformed in front of their eyes. The quietest off stage are always the wildest on stage!

"One really fun thing as well about a stage hypnosis show is that you can work the audience into the show, so I can send the hypnotized people out into the audience to interact and that is always a big hit. Particularly when you have them doing something totally funny.

Spellbound by Big Bucks

So I asked the obvious question: How much can a person make doing stage hypnosis shows? "Well, stage hypnosis shows typically run 60 to 90 minutes. Most stage hypnotists make between $800 and $4,000 per show. I know most people have trouble believing that, but it is true, and easily verified by making a couple of quick phone calls."

Ronning summed it up by saying, "Stage hypnosis is an exciting, fun field that is only just beginning. It is full of opportunity for the right mobile business professionals."

For more information on stage hypnosis visit: www.stagehypnosiscenter.com/djreport.html or attend the next Mobile Beat DJ Show and Conference in Las Vegas and catch Geoffrey Ronning's seminar, "DJs + Stage Hypnosis = Big Bucks!"

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Amazing Voyage

By Dan Walsh **Exploration, education, tribulation, dedication—one DJ's odyssey**

Sometimes the journey to success can have a lot of twists and turns, as well as strange stopping-off points. Just like Ulysses, that traveler from Greek mythology, we may find ourselves wondering just where the winds of fate are going to blow us to next. Well, the next time you feel like your DJ career is going through a storm or a detour, remember the story of Eric Long, a.k.a., DJ Scoobie.

What a Long Strange Trip...

He begins the story: "I started school at Clemson University in 1989 to play soccer...I was a marketing major but was more dedicated to sports, fraternity, and every other social event that I could get myself into...I suffered a career ending injury in my very first soccer game and was really devastated, because up until that point in my life, playing soccer was really all I had ever done. After that, I lost direction and my grades went downhill...

After I failed out of school, my very supportive father asked what I wanted to do. I told him I always wanted to learn to bartend because it seemed like a fun job, which at that point in my life was something I really needed...Two weeks later, I received my degree in "mixology" and got my first job at a sports bar. My first night was a private party. I was immediately in love, not so much with the job but with the attention and the entertainment aspect of the job. I was the center of attention, talking with people, doing bar tricks (although not very well back then) and having the time of my life."

After establishing himself as a bartender and heading back to Clemson with the intention of re-enrolling, Long found himself called by the siren song of the sea while at a fraternity event on Hilton Head Island. He became a bartender at a beach resort.

When the management asked the staff for ideas about how to increase happy hour business at the resort's nightclub he submitted a proposal for a weekly five-night bar format that called for an MC/DJ who would warm up the crowd (of 20 to 100 people) with music, improv, games/promotions, etc. before each night's band played. Thus, Long set his own fate as a DJ. "The hotel accepted my proposal and hired a popular local MC...but he was only available for three of the five evenings. They asked me if I wanted to do the remaining two days, even though I had no previous MC/DJ/improv experience. I jumped at the chance..." And so DJ Scoobie was born.

Home at Last?

"I was behind the microphone for the first time in front of a crowd of 30 people, but was not scared or bothered in the least bit. I had fun with the crowd, played some tunes, gave away some gifts, warmed them up for the nightly entertainment, and all in all it was just so natural, like walking or talking to me. Needless to say I had a blast. It was a rush to be in front of a crowd, see them smile, and I thought I had stumbled upon the greatest job in the world. At the end of the summer, my mom and dad came up to visit and asked if I was ready to go back to school. You can guess my answer. I told them I wanted to be a DJ. I knew I was onto something."

The newly self-aware DJ got some loans together, purchased some high-end DJ gear and added the essentials to his already-extensive CD collection. His fascination with how dolphins communicate helped him create a business image and company name: "I thought 'Sonic Wave' (sound with a building energy) with the use of a dolphin in the logo captured the idea of what I was going to do—engage people and create energy with sound. Sonic Wave Entertainment Company was created."

DJ Scoobie initially played corporate events at the hotel and a variety of bar gigs. "I wanted to learn how to mix and manipulate music so I could incorporate it into my show, which already included MC-ing, singing, and playing tunes, but I really had no idea how to do it. That all changed when I walked into a nightclub in Hilton Head called Tanqueray's early one night. There was just me, the bartender and a guy sitting at the end of the bar. As I was sitting there, I heard two songs that were beat-mixed together and...I was impressed...The DJ, as it turned out, was South Carolina DJ of the Year, Captain Ken, and I asked him what music he was playing. He said it was a tape of him from the night before. He told me he had 'pitchable' CD players, and I had no idea what those were. He took me to the DJ booth and showed me a Denon 2000F CD player...I thought that was the coolest thing I had ever seen in my life. He showed me how it worked, and I was just blown away. I asked him if he would teach me how to play. He told me if I would come and work the lights on Saturday night, I could stay up in the booth with him." Scoobie observed and absorbed Captain Ken's technique as he mixed and worked the crowd, and practiced on the club's decks during the daytime.

The Odyssey Continues

During the next couple of years Scoobie continued to DJ for private, corporate, and club events while also managing a club. Then, in 1995, he decided to try to go back to Clemson to finish school, while still keeping Sonic Wave Entertainment puttering along.

"My first semester back I got a 3.25 GPA. I was doing a few gigs a semester with Sonic Wave but was really concentrating on school. Unfortunately for my scholastic career, I kept getting phone calls from the guys in Hilton Head about coming down there to DJ..." The lure of bigger and bigger checks for his growing DJ skills had Scoobie attempting to commute between Clemson and Hilton Head each week—a four-hour trip. Needless to say, his grades slipped.

By the spring of 1997, Sonic Wave Entertainment was in full swing, playing all over the southeast, while the DJ's grade point average hovered at low altitude. During this time, Scoobie made another fateful decision: to invest in a nightclub with someone he thought was a legitimate backer. "When the smoke cleared, I had spent the night in jail for writing a fraudulent check...my bank account was empty, my perfect credit was destroyed, and I was academically dismissed from school."

"Engage people and create energy with sound."

From there, all Scoobie could do was rebuild on the only thing he had left: Sonic Wave Entertainment. And rebuild he did, over the next few years, drawing on his people skills to create a mix of club gigs, mobile events, bar management, and even a foray into real estate (working as a fulltime agent).

Another Defining Moment

"I kept that schedule up until the fall of 2001," says Scoobie, "when the 9-11-2001 tragedy occurred. I only knew one way to help. I took a week off from real estate, and called up every large venue I had ever played at, got on the phone with beer and liquor distributors who I had met in the southeast, and I put together a string of fundraisers for the Red Cross." These events included an auction/dance party and a number of DJ/MC shows at different venues. "That week was a wonderful week in my DJ career. I raised $8000 for the Red Cross with four shows. That week really got me thinking about what was important to me. What did I really enjoy and want to accomplish in life? Suddenly being a DJ was a very much-appreciated gift. I really became acutely aware of the impact an entertainer can have on a group of people..."

After playing for one particularly interesting party in Hilton Head on a 72-foot yacht, which turned out to be sinking

under the weight of the partiers, DJ Scoobie decided to really take the plunge. "I asked myself why in the world I would be doing anything else besides entertaining people full-time. So in July of 2002, I turned in my notice in real estate, and decided to give 100% of my energy to Sonic Wave Entertainment and become a fulltime disc jockey—and the best entertainer I could be." He made a big investment in new gear (see sidebar), hooked up with a business partner with a strong grasp of marketing named Sarah Ovies, and recommitted himself to building his performance skills.

Catch the Wave

Sonic Wave now focuses on corporate events, large holiday events, and private "blowouts" (tailgates, yacht parties, beach parties), steering clear of most weddings, bar mitzvahs or pool parties.

DJ Scoobie is dedicated to giving each mega-party his best. "With Sarah focusing on marketing the business, I am able to spend a considerable amount of time understanding the groups of people that I play to. I am constantly researching different music, styles of mixing, and different MC tricks and techniques, so I am always offering the most up-to-date product—which is both versatile and engaging. I draw a lot of influence from energetic live band performances, different DJs, movie quotes, or just about anything having to do with media. Corporate events demand that kind of diversity, and I want to be able to mesh the live entertainment aspect with the versatility of a 15,000-song play list—[to be] a 'performing' DJ who does much more than just scratch and mix music.

"Working with different levels of song and audience energy, I take a hybrid approach to continuously build from either a low BPM (80) to eventually a high one (140), or from a low song energy level (slow song) to a high one (hit song). This is the basis of my strategy and I adjust it to whatever audience I am playing to. Some audiences do not care how well I mix music and with other crowds I can be off a beat and they will clear the floor. Timing to me is everything! I never stop looking up out at the crowd. Whether I am singing, mixing music, talking to the crowd, or mixing lighting and video, I strive to keep the crowd continuously involved and moving, trying not to perform too far above or too far below the energy of the crowd, all the while steering clear of gimmick songs. (Chicken Dance, Electric Slide, YMCA etc.—Steering clear? No, not ever!) I work to never tire the crowd but to move them in and out of 'energy waves' to ensure that I maintain their interest throughout the night.

"The most important thing that I always keep in mind, though, is that no matter how popular I become, as a DJ, I am here for the crowd. They are not here for me. If I let people leave my party un-entertained I have failed. Whether it is New Year's Eve, or a weekly club gig, I take the party that personally." •

> **I really became acutely aware of the impact an entertainer can have on a group of people...**

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Sound Equipment:

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Pioneer DJM 600 mixer
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2 - Pioneer CDJ 800 CD players
2 - Technics 1200 Mk3D turntables

Video Equipment:

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2 - 6' x 8' rear-projection video screens with drapes

Old School Teaches New School

Technology is always changing, but the skills of true entertainers are timeless

By Mark Thomas

At a recent joint meeting of the Los Angeles and Ventura County chapters of the American Disc Jockey Association, members were treated to an eyewitness blast from the past when Marc Bachrach, hypnotist and affiliate member, brought a special guest: his father, Jay Bachrach.

Filling the Canteen

Jay was born in Brooklyn in 1925. Jay could very well be one of the first mobile disc jockeys in America. Jay would work with middle school students and teens at a place they called "The Canteen" in a basement. There was a jukebox in The Canteen, and on Mondays and Thursdays Jay would add or take away the records that the local radio stations would send him. He would get all the hit stuff from The Platters and other music from stations that were playing different formats. When the local classical station received Motown records, they would send them to Jay as "rejects." As a result, he began to build up a decent repertoire.

(As an example, Jay brought an old vinyl 12" to the ADJA meeting, an album by Leroy Anthony [Ray Anthony's brother] that was called *Teenage Dance Party*, featuring all the cool teenage dance songs of the day, including that participation favorite, "The Hokey Pokey." I couldn't find a year for the record because the sides were taped up, but my guess is that it was from the late 1950s.)

Musical House Call

Sometime during the late '50s or early '60s, Jay received a call from a doctor who knew of The Canteen and was looking for someone to provide music for his child's bar mitzvah. When Jay asked his colleagues if he should do it, they said, "Go ahead—you do it every week already." It hadn't really dawned on him until that moment that he was already a mobile music provider. He brought one phonograph record player and asked the doctor for $15. After the bar mitzvah was over the doctor handed him an envelope; when Jay returned home he found that the check was written for $50!

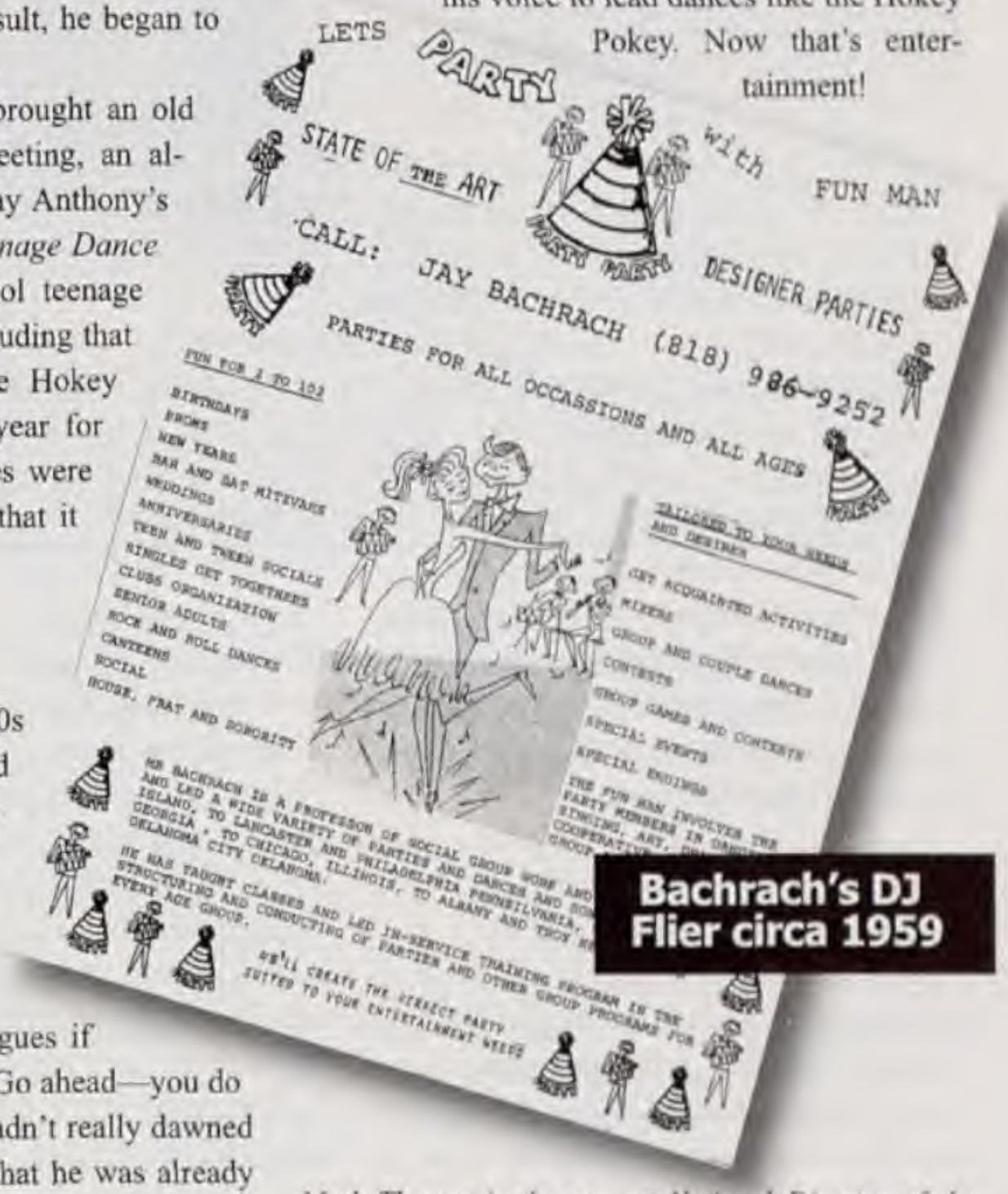
The doctor called him after some time had passed and asked why the check had not been cashed. Jay responded that he had asked for $15 and he figured the doctor must have heard him wrong since the check was written for $50. The doctor replied, "Anyone that can handle 200 people the way you did deserves $50." Jay charged $75 for his next disc jockey event.

Going the Distance—in Style

Today, Jay is still entertaining as President of the Southern California Brooklyn College Alumni Association. He organizes and works with disabled and physically challenged members and shares stories about current students who have overcome physical challenges.

Jay feels that things have not changed much in 40 years and I tend to agree. His advice is to "know your group," "over-plan" and "be prepared." And he sets a good example for younger DJs in terms of going the extra mile: He once did an ultra-Orthodox Jewish bar mitzvah with no music allowed. He snapped his fingers as he led musical chairs, played games, encouraged group discussion and relied on his voice to lead dances like the Hokey Pokey. Now that's entertainment!

Mark Thomas(R) with Jay Bachrach



Bachrach's DJ Flier circa 1959

Mark Thomas is the current National Director of the American Disc Jockey Association (ADJA).

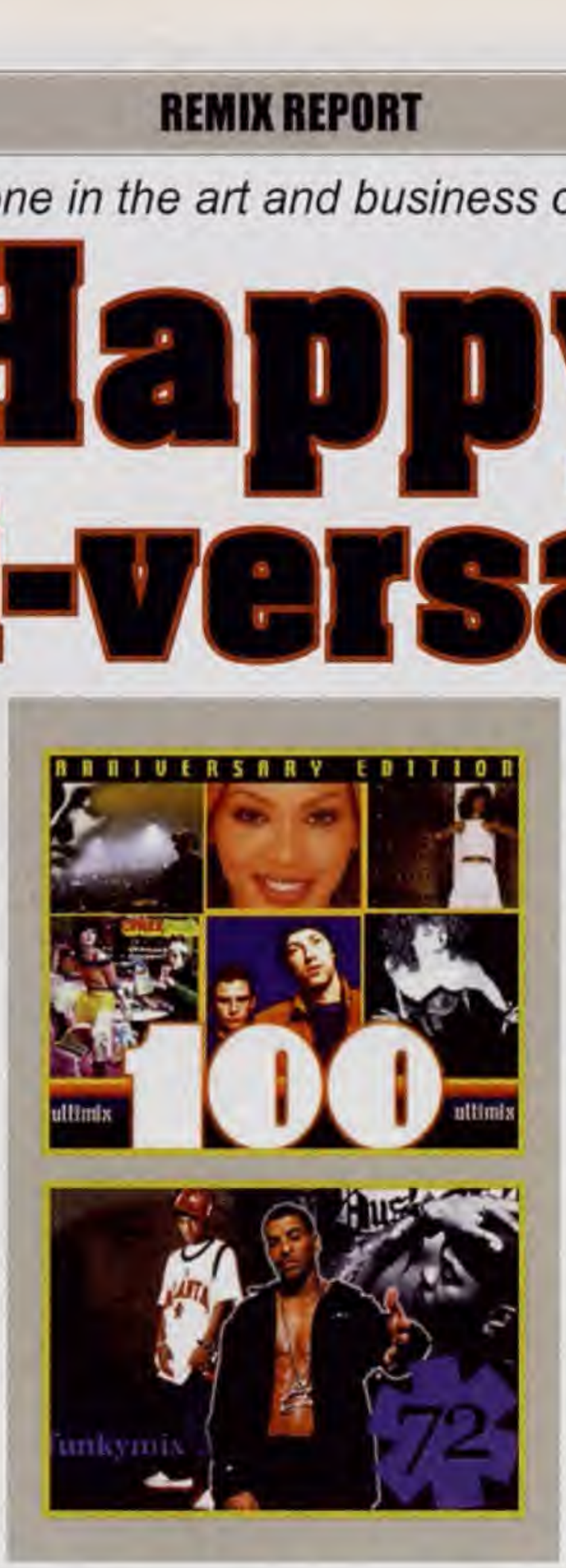
A milestone in the art and business of remixing

Happy Ulti-versary!

By Dave Kreiner

Veteran remix service Ultimix has released its historic 100th issue. Over 18 years in the making, this issue is an amazing set of killer remixes along with some world-renowned Ultimix medleys. Well known in the DJ community as one of the top remix companies, Ultimix has beaten the odds and continues to be a winner with each issue they release. Specifically, Ultimix is the company's dance/house label, Funkymix covers hip-hop/R&B, and the much-loved Looking Back series rewinds dance music of the 80's.

When they began Ultimix in 1985, Les Massengale and Brad D. Hinkle sought a way to give jocks an exclusive edge over their competition by providing a monthly service of the hottest remixes on vinyl and CD. Since then, current owners John Deets and Mark Roberts have continued the tradition. After 18 years they are still offering record labels and artists an innovative and creative promotional tool to help get their songs played in clubs and on radio mix shows. We applaud them for their vision and their continued passion for serving up tasty tunes for DJs and clubs! Congratulations Ultimix!!



Getting things started on the star-studded ***ULTIMIX 100*** two-CD set is Beyonce, featuring Jay-Z, with a housed-up "Krazy in Luv" at 130 BPM. A killer drum track gets this sweaty houser blazing from the start. Based on the Junior Vazquez mix, remixer Mark Roberts added more of Jay-Z's rap elements. It's a kickin' late night version of this major hit. Ten years ago, when the club sound from Europe erupted in the US, Culture Beat was at the forefront of the Euro-house style. Original producer Frank Fenslau recruited new singer Jacky Sangster and gives us "Mr. Vain Recall" (140 BPM). This mix is very strong; young and old alike will run to the dance floor for this great classic. Next up is Jason Nevins, featuring Holly James, with "I'm in Heaven" at 125 BPM. Starting off with Michael Jackson's "Human Nature" chorus, it's a sweet dance hit with smooth vocals and a nice filtered music bed. Another hit from the Ultra Record label is "Loneliness" by Tomcraft (132 BPM). This mostly instrumental breakbeat song has a strong synth bass line and silky female vocals. Next is a huge radio hit from Lumidee, "Never Leave" that gets a house treatment at 128 BPM. This one is remixed from the a cappella track with a big beat and synth bass line. The huge modern rock band Coldplay gets a killer club mix (131 BPM) from Dave Jacks and Nienke van der Marel on "Clocks." With a strong synth line mimicking the original piano part on the intro, the ladies will love this mix. Next up is "'Supa' Dave's Pop Rocks Medley" at 81-110 BPM. It's a 11:19 megamix that covers all of today's hottest crossover pop rock songs. Closing out CD 1 is clubland's staple classic dance band Dead Or Alive with "The Dead Or Alive Evolution Megamix" (130 BPM, 8:42) remixed by George Calle and Victor Bruno. This medley covers all the essential hits of DOA!

Starting off CD 2 is another classic dance group, Pretty Poison, featuring Jade Starling with "Nightime '03" at a very danceable 132 BPM. Featuring strong electro elements, it's a great remix from Stacy Mier. Cooler Kids are up next with "Morning Star" at 128 BPM. Using the Thunderpuss and the Tribapella mixes as starting points this is another killer houser with strong feminine vocals on top. Next is "Turn Me Out '03" (135 BPM) by Kathy Brown. Remixer Stacy transforms this dark NYC house track into a breaks anthem. Ultra Nate gives the classic Pretenders hit "Brass In Pocket" a radiant house remix at 130 BPM. Chris "The Greek" Panaghi does a great job with this late-night pumper. Closing out the set are two amazing medleys. First is "Rock-N-

ULTIMIX 100		
CD 1		
Krazy In Luv	BEYONCE feat. JAY-Z	130
Mr. Vain Recall	CULTURE BEAT	140
I'm In Heaven	JASON NEVINS feat. HOLLY	125
Loneliness	TOMCRAFT	132
Never Leave (Ulti-Remix)	LUMIDEE	128
Clocks	COLDPLAY	131
'Supa' Dave's Pop Rocks Medley	VARIOUS ARTISTS	81-110
Dead Or Alive Evolution Megamix	DEAD OR ALIVE	130
CD 2		
Nightime '03 (Ulti-Remix)	PRETTY POISON	132
Morning Star	COOLER KIDS	128
Turn Me Out '03 (Ulti-Remix)	KATHY BROWN	135
Brass In Pocket (Ulti-Remix)	ULTRA NATE	130
Rock-N-Roll All Nite—The Medley	VARIOUS ARTISTS	120-144
The 2002 Flashback Medley, Part 2	VARIOUS ARTISTS	128-138
FUNKYMIX 72		
Baby Boy	BEYONCE feat. SEAN PAUL	91
Boom	DA BRAT	131
Let's Get Down	BOW WOW feat. BABY	105
Show Me Your Soul	NELLY, P. DIDDY, L. KRAVITZ, LOON	107
Thoia Thoing	R. KELLY	89
Nookie Real Good	JACKI-O feat. RODNEY	109
In Those Jeans	GINUWINE	128
Light Your A** On Fire (Clean)	BUSTA RHYMES	105
Nas' Angels...The Flyest	NAS	91

Roll All Nite—The Medley" (21:27) at 120-144 BPM, and then "The 2002 Flashback Medley, Part 2" (17:34) at 128-138 BPM. The rock medley covers it all: Foreigner, Ozzy, Joan Jett, Springsteen, Boston, ZZ Top and many more. This medley alone is worth the price of admission. The 2002 medley covers all the kick-butt house music from last year in another amazing assortment. Dirty Vegas, Madonna, ATB, Ian Van Dahl, Res and DJ Sammy are some of the artists included. This is a must-have set for club and Mobile DJs alike.

FUNKYMIX 72 is Ultimix's latest hip-hop spur series. It covers extended remixes of today's hottest hip-hop and R&B with clean vocals. Starting off the set is the red-hot Beyonce, featuring Sean Paul, on "Baby Boy" at 91 BPM. This huge radio hit gets a sweet remix from Stacy Mier, who added more energy to the radio edit. Who said booty music is dead? Here is a smoking booty remix of "Boom" (131 BPM) from Da Brat. This must-have remix uses many elements from the original MC Lucious version. Another huge radio hit is from Bow Wow, featuring Baby, with "Let's Get Down" at 105 BPM. DJ 2nd Nature's remix of it is sure to please. From the *Bad Boys II* soundtrack comes Nelly, P. Diddy, Lenny Kravitz and Loon with "Show Me Your Soul" (107 BPM). Mark Roberts pumps up the energy of the track with this mix.

I guess the radio ban on R. Kelly is over because "Thoia Thoing" is an amazing hit. This Bhangra-infused song is smoking at 89 BPM and is reminiscent of Pan'jabi MC's last hit. This is the standout song on the set. Next is a retro-style remix of "Nookie Real Good" from Jacki-O, featuring Rodney (109 BPM). The White Horse sound of the bass line will keep the crowd happy with this "clean" vocal version. Another booty vibe comes through on Ginuwine's "In Those Jeans" at 128 BPM. Remixer Dave Jackson double-timed the track and played the bass line to create a very usable remix for your wee-hour sets. On the Busta Rhymes track "Light Your A** on Fire" (105 BPM) DJ 2nd Nature does a great job with clean vocals, a sparkly background mix, and a "Nasty Girl"-style bass line. Closing out the set is Nas with "Nas' Angels...The Flyest" at 91 BPM. Nas is all over it with this retro-sounding remix. •

All the music reviewed here is available from The Source DJ Music Supply. Call 800-775-3472 for a free catalog. Surf/shop www.thesourceformusic.com.

Play Something We Can Dance To

By Jay Maxwell

The Money Dance, a tradition once observed only by certain cultures at wedding receptions, is now gaining wider acceptance as a standard practice by many brides and grooms. In the United States, the Money Dance (also referred to as the Dollar Dance, Honeymoon Dance, or Apron Dance) is over a century old. Originating from European tradition, its original purpose was to help make sure that the newlyweds had a little extra money to begin their new life together as husband and wife. Now we usually say that the money received from the dance will be used to help the couple have a great time on their honeymoon. The roots of this tradition can be traced back to Poland and the Slovak culture, as well as Italy. Traditionally guests paid money for the privilege of dancing a few turns with the bride. Recently the groom has also started to participate in the dance because it's a fun event and will potentially net twice the amount of money.

WHEN HANDLED CORRECTLY, THE MONEY DANCE CAN GENERATE FUN, AFFECTION AND A SMALL FORTUNE

Monetary Details

In the planning guide that we send to all our wedding couples, we list the Money Dance as an optional event. Clients familiar with this custom readily give us the details of how they want it to flow. Some question us on the appropriateness of this dance and wonder if it should be included in their celebration. We ultimately always let them answer that question, but we guide them to the answer by asking them certain questions. If they have not seen the Money Dance performed at recent family weddings, or if there isn't a tradition in either of the families of this dance, then we recommend skipping this event. Some couples however, want to start this as a family tradition. If that is the case, we will introduce this "new" custom to the guests and encourage everyone to participate. Some couples like the idea of a dance designed to give everyone present a few personalized moments with them but fear that their families and guests will view the Money Dance as a tasteless, tacky, pushy way of begging for more money. In that case we recommend a variation. Instead of the guests offering money, have them write a special wish on a slip of paper. Each guest will then hand the bride or groom the wish instead of money. Later, the wishes make a great keepsake, either framed as a collage or saved in a scrapbook.

The timing of events at a wedding reception is part of your job, unless the bride has hired an official coordinator. Remind the bride that the timing of the Money Dance is just as important as when to cut the cake or throw the bouquet. Some cultures actually dictate when the dance should take place (for example, as the last

Illustrated by Christine Wagenblass

dance for some traditions). In general, you don't want to do it too soon, or you might appear that you are too eager to get money and you don't want to do it too late in the event because some guests will have already gone home (and will take their wallets with them). The best time is about 30 minutes to one hour after the formal dances are completed, but certainly no later than one hour before the scheduled end time. A good time might be after a formal event like the cake cutting when the DJ has everyone's attention.

The bride will probably tell you during the consultation how the money will be collected. Each culture has a tradition. A bride may carry a special purse to hold the money. This is an Italian tradition stemming from a girl's First Communion Day when relatives would place money in the purse as a special gift. A bride may remove her shoes and have the money deposited in one of them, as was the early custom for Hungarian and Yugoslavian weddings. If a bride follows the Polish tradition, she will wear an apron (which symbolized her new role as a wife) and put the money in a specially designed front pocket. Money is often pinned (with safety pins) to the Bride's veil and the Groom's tux or pinned to a veil wrapped around both of them.

During your consultation with the bride and groom, inquire about who will be assisting in collecting the money and where will the money be placed. Also ask if only the bride will participate or if the groom will also join in the fun. Most importantly, ask if most of the guests will be familiar with the Money Dance, or will you need to explain it to everyone before you begin.

To the Tune of...

Today there are several variations to the type of music played for the Money Dance. Most couples will want several slow songs played. While popular songs like "At Last" and "Butterfly Kisses" carry messages appropriate for the Bride and Groom's First Dance and the Bride and Father Dance, slow songs for the Money Dance generally don't carry a message. You might want to omit songs that do carry a message, but typically any slow songs that the bride and groom have selected to be played during the evening should be fine. Some of the most popular songs are listed in this issue's list. While most newlyweds

Profitable Promenades

	SONG TITLE	ARTIST
1.	That's What Friends Are For	DIONNE WARWICK
2.	Sea of Love	HONEYDRIPPERS
3.	What a Wonderful World	LOUIS ARMSTRONG
4.	Circle of Life	ELTON JOHN
5.	You've Got a Friend	JAMES TAYLOR
6.	Friends	MICHAEL W. SMITH
7.	I'll Be There	JACKSON 5 or MARIAH CAREY
8.	I Will Be Here	STEVEN CURTIS CHAPMAN
9.	Wonderful Tonight	ERIC CLAPTON
10.	You Are So Beautiful	JOE COCKER
11.	Groovy Kind of Love	PHIL COLLINS
12.	Can You Feel The Love	ELTON JOHN
13.	Lean on Me	BILL WITHERS
14.	Time In A Bottle	JIM CROCE
15.	What The World Needs Now	JACKIE DESHANNON
16.	Unchained Melody	RIGHTEOUS BROTHERS
17.	Way You Look Tonight	TONY BENNETT or ROD STEWART
18.	Love Will Keep Us Alive	EAGLES
19.	I Hope You Dance	LEE ANN WOMACK
20.	Fields of Gold	STING

SOME COUPLES LIKE THE IDEA OF A DANCE DESIGNED TO GIVE EVERYONE PRESENT A FEW PERSONALIZED MOMENTS WITH THEM...

prefer slow songs for the Money Dance, some couples will want a traditional song played (maybe even a polka) that is unique to their heritage.

The Money Dance will last as long as people want to participate. If people are still standing in line and holding money in their hands, then just keep on playing something they can dance to! •

A *Long*-standing Tradition from Eastern Europe

If it is a Polish or Slovak wedding, tradition will mandate that the Bridal Dance or Redovy (Radovy, Rjadovyj) will be played. It is standard that this will be the last dance of the reception. All the guests line up for a chance to dance with the bride to this traditional polka. An alternate method is for the guests to form a circle with the bride in the middle and the groom on the outside of the circle "trying" to get inside to his bride. After depositing their money into an apron, the starosta (master of ceremonies) will usher guests through the line. After a brief time of dancing, each man and woman will then receive a drink and a piece of wedding cake. There are several versions of this song available, and researchers have found well over 100 verses to the song. Some words to the song are serious, some are risqué, and some are quite unique. Regardless of the version used, the song usually clocks in at between 30 and 45 minutes in length. Usually the bridal couple will give you a copy of the version they want played. It will probably be the exact same song that has been played at several family weddings, and most of the guests will know those particular lyrics. If they don't have a copy of the song, it is probably best to play an instrumental version. After all the guests have had a turn dancing, the last to dance are the father and mother of the bride. Then the groom takes his turn. After completing the dance, the bride and groom leave the reception together.

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Equipment Emergencies:

Solving Problems on the Spot

By Mark Johnson

Pump up your diagnostic skills—the gig you save may be your own

I just performed for a DJ event where I had to handle a technical difficulty that occurred when I was setting up and testing my system. I've certainly had my share of these small annoyances but this one was a little more difficult. Thankfully, I was able to solve the problem and the event continued without any complications.

Entertainer and Technician

If you stop and think of all the wired connections between your components, then you can imagine that each one represents a possible problem that may show up when it's least welcome. Despite your best intentions of using quality equipment and cables, and making sure everything is secure when you build your system, you still may have some gremlins lurking, just waiting for the worst moment to show themselves.

Virtually every DJ system is comprised of one or more racks of equipment that are wired internally. Various racks may also be wired together at an event. Add the external speakers and microphones and the potential for failure increases.

Not only are we Mobile DJs but we must also be mobile mechanics. We drive the car—but when there's a problem, we cannot call AAA for assistance. We must be able to diagnose and fix the problem ourselves. All while the clock is ticking.

If the problem occurs before the event starts, your preparedness in extra equipment and cables will be tested as you try to solve the problem before the guests arrive. If the problem occurs during the event, then there is more pressure, as you may have 150 guests staring at you while you try to fix the problem. (Agonizing flashback to your eighth grade A-V duties and battles with broken film projectors.)

Multi-system owners and DJs should take note. One larger DJ company in my area has a crew that sets up all the equipment for the DJs while the DJs simply show up and perform as a one-man show. That owner should still test the "performance-only" DJs with some technical problems. Even though the set-up crew may only be a phone call away, the party's guests will be very disappointed that the DJ cannot even solve what may be a small problem.

All the Small Things

There are many different areas of potential equipment failure, yet the most prevalent is probably the realm of cables. Each cable has multiple wires soldered onto connectors at each end. Add up multiple CD players, multiple speakers, microphones, a mixer, an equalizer and/or other processors, amplifier(s), and also lighting and you can easily have 50 to 100 possible broken connections. A single stereo RCA patch cable has 8 connections alone. Not to mention the matched female connectors that are on all of the pieces of hardware.

The knowledge that last weekend's events went smoothly usually inspires us to feel good about this weekend's events, equipment-wise. But sometimes problems occur without any external influence. They just happen. Even if you spend time on Friday testing your equipment before Saturday's big wedding, you still may have a problem.

There's a little MacGyver in all of us, as we all have had a chance to make repairs under the gun. My boat solution in a prior article certainly qualifies, although it wasn't really an equipment failure but rather an event circumstance.

Nothing is completely error-proof, especially being hand-assembled and lugged around as much as it is. Given the uncertainty of each event, the best defense may be a good offense. So, in addition to properly maintaining your equipment during its downtime, it would be a good exercise to be able to quickly diagnose any problem when the clock is running.

Take the DJ Tech Challenge

General Motors used to sponsor a contest for young auto mechanics where they would take a bunch of medium-aged, working cars and disable them in some fashion. From switched spark plug wires to misaligned adjustments, these cars were rigged with popular failures, and the contest was to see how quickly and accurately the contestants could solve the problems.

It would be interesting to have someone temporarily disable part of your system and see how long it takes you to diagnose the problem and fix it.

Maybe we don't need that formal of a test, but it would be interesting to have someone temporarily disable part of your system and see how long it takes you to diagnose the problem and fix it.

For now, we can at least imagine the troubleshooting process. Assuming that everything should work, all of a sudden you discover that you have no music coming out of the left speaker. Let's consider the possibilities.

The speaker could be blown—but probably isn't, as professional speakers have a lot of headroom. What about its fuses? They check out OK. How about the wire? With the volume down, you switch output leads at the amp and now the right speaker doesn't work. At least both speakers, their fuses and wires are fine.

Putting the speaker wires back, you move upstream. If your mixer has dual output meters, you can see if either of your CD players has a problem with the left channel. Hmm, CD player #1 isn't producing a left channel output. CD player #2 causes both speakers to work. Now, is it the cable between CD #1 and the mixer or is there something wrong with CD #1? Switching the left and right RCA output connections causes the right channel to drop out while the left channel seems fine. When you put the RCA connections back you notice that the left channel's signal disappears again. Mission accomplished. You replace the defective RCA cable with one of your spares and the show goes on.

Some things aren't worth fixing. Throw the RCA cable away. Period. On the other hand, if the left channel continues to be silent when switching the RCA connections, then the problem inside the CD player would probably warrant fixing. (But not at the gig, unfortunately. Time to break out your back-up unit.)

The rack containing the mixer and CD players is usually pretty secure, since those connections aren't messed with at each event. In contrast, the speaker wires and amp connections, as well as any patch cables between your mixer and amp have a higher degree of potential failure as those items are connected and disconnected at each event.

There are many points in the diagnostic chain to consider when solving a problem like the silent left speaker. Don't expect every situation to have the same solution. Your best weapons against down time are knowing your system thoroughly and being able to quickly diagnose and repair any problems that may arise. •

MUSIC NEWS

For more information or availability on any of the CDs in Music News, call A.V.C Sebastian at 973-731-5290 or visit www.HitMusicb2b.com

WHAT'S in a NAME?

By Fred Sebastian

The answer to the title question is "a lot"— when it comes to music you can use. The following diverse assembly of compilations demonstrates just how important it is to understand what defines the music you are playing.

As American music has evolved, variations in form and sound have encouraged new names to describe types of music. In the sixties, while civil rights revolutions fueled music revolutions and Black Power became a chant of pride, soul music emerged from the root of R&B and grew in popularity as a uniquely artistic expression, solidifying African American influence and success in music. Often slow and seductive, sometimes raw and funky, the name "soul" is appropriate for these honest, heart-felt musical snapshots of life. ***THIS IS SOUL*** is a two-CD collection of top original hits of the '60s and '70s.

THIS IS SOUL

Dance To The Music	SLY & THE FAMILY STONE	Harlem Shuffle	BOB AND EARL
I Get The Sweetest Feeling	JACKIE WILSON	Theme From Shaft	ISAAC HAYES
Oh No Not My Baby	MAXINE BROWN	(If Loving You Is Wrong) I Don't Want To Be Right	MILLIE JACKSON
I'm Gonna Tear Your Playhouse Down	ANN PEEBLES	If You're Ready (Come Go With Me)	THE STAPLE SINGERS
Tired Of Being Alone	AL GREEN	Hi-Heel Sneakers	TOMMY TUCKER
Private Number	JUDY CLAY & WILLIAM BELL	Selfish One	JACKIE ROSS
Respect Yourself	THE STAPLE SINGERS	(No No) I'm Losing You	ARETHA FRANKLIN
I've Never Found A Girl (To Love Me Like You Do)	EDDIE FLOYD	The Shoop Shoop Song (It's In His Kiss)	BETTY EVERETT
It's A Man's Man's Man's World	JAMES BROWN	It's All Right	THE IMPRESSIONS
Gimme Little Sign	BRENTON WOOD	I'd Rather Go Blind	ETTA JAMES
Rescue Me	FONTELLA BASS	We're Gonna Make It	LITTLE MILTON
Tell It Like It Is	BETTY SWAN	Dirty Man	LAURA LEE
I'm Your Puppet	JAMES & BOBBY PURIFY	Wade In The Water	RAMSEY LEWIS
Mockingbird	INEZ & CHARLIE FOXX	Let Me Down Easy	BETTY LAVETTE
Blue Monday	FATS DOMINO	Drift Away	DOBIE GRAY
Louie Louie	THE KINGSMEN	Sunny	BOBBY HEBB
Your Good Thing's About To End	LOU RAWLS	Misty Blue	DOROTHY MOORE
Midnight Train To Georgia	GLADYS KNIGHT & THE PIPS	But I Do	CLARENCE FROGMAN HENRY

Let's set the record straight once and for all. Easy listening ("lite") music and elevator music are not one and the same. To genuinely qualify as elevator music, a track has to start as an easy listening song (usually one you're ashamed to admit you like). The artist's vocals must be entirely removed (thus eliminating any personal style or originality), and replaced with an instrumental melody, coma-inducing choir or a not-good-enough-to-be-a-lounge-singer's performance. No distinguished musicians are allowed, and ideally, no matter what the beat of the original, it should be at a slightly slower tempo. Only then can it be considered real elevator music and qualify to be among fine works like those found on ***THE BEST OF ELEVATOR MUSIC***.

FEELINGS
YOU LIGHT UP MY LIFE
I WRITE THE SONGS
SOMETIMES WHEN WE TOUCH
JUST THE WAY YOU ARE
ALL BY MYSELF
CLOSE TO YOU
IF
YOU DON'T BRING ME FLOWERS
UNCHAINED MELODY
THE WAY WE WERE
ENDLESS LOVE

MUSIC NEWS

You don't stand a chance if you can't make 'em dance. So here's what Doctor Dance prescribes. Full doses of house, pop/dance, techno—in other words, variety. Loaded with top club and dance favorites, ***DANCE TIP - A DECADE OF DANCE*** features the sounds that filled clubs around the globe and closed out the last millennium, all captured on a three-CD set. This outstanding collection is packed with memorable dance anthems and top hits that should be a part of any good dance library.

Insomnia	FAITHLESS
One And One	ROBERT MILES
You're Not Alone	OLIVE
Feeling Good	HUFF & HERB
Never Gonna Let You Go	TINA MOORE
Closer Than Close	ROSIE GAINES
Show Me Love	ROBIN S
You Got The Love	SOURCE w/ CANDI STATON
Ready Or Not	THE COURSE
People Hold On	LISA STANSFIELD
R.I.P. Groove	DOUBLE 99
Movin' On Up	M PEOPLE
Remember Me	BLUEBOY
Ride On Time	BLACK BOX
Hideaway	DE' LACY
Swamp Thing	THE GRID
Don't You Want Me	FELIX
X-Files	DJ DADO
Offshore	CHICANE
Children	ROBERT MILES
Ebeneezer Goode	THE SHAMEN
I Luv U Baby	THE ORIGINAL
The Real Thing	TONY DiBART
Ain't No Love (Ain't No Use)	SUB SUB w/ MELANIE WILLIAMS
Rhythm Is A Dancer	SNAP
Theme From S'Express	S'EXPRESS
U Sure Do	STRIKE
Oh La La 2	ELVISSA
I'm Gonna Get You	BIZARRE INC.
Boom! Shake The Room	JAZZY JEFF & FRESH PRINCE
Jump Around	HOUSE OF PAIN
She's Got That Vibe	R. KELLY
Gonna Give You Devotion	NOMAD
I Believe	HAPPY CLAPPERS
Waterfall	ATLANTIC OCEAN
Move Your Body	XPANSIONS
Where Love Lives	ALISON LIMERICK
Gangsta's Paradise	COOLIO w/ L.V.
No Limit	2 UNLIMITED
It's My Life	DR. ALBAN
What Is Love	HADDAWAY
Macarena	LOS DEL RIO
Where Do You Go	NO MERCY
Everybody (Backstreet's Back)	BACKSTREET BOYS
Flava	PETER ANDRE
Another Night	REAL McCOY
Everybody's Free	ROZALLA
Da Ya Think I'm Sexy	N-TRANCE w/ ROD STEWART
The Key, The Secret	URBAN COOKIE COLLECTIVE
Run To You	RAGE
Guaglione	PEREZ PRADO
The Power	SNAP
Getaway	MAXX
Oh Carolina	SHAGGY
Scatman	SCATMAN JOHN
Don't Let The Feeling Go	NIGHTCRAWLERS
5,6,7,8	STEPS
Baby I Love Your Way	BIG MOUNTAIN

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Crazy Little Thing Called Love	QUEEN
House Of Fun	MADNESS
Could It Be Magic	TAKE THAT
Wake Me Up Before You Go Go	WHAM!
I Got You (I Feel Good)	JAMES BROWN
Lovely Day	BILL WITHERS
Young At Heart	THE BLUEBELLS
Perfect	FAIRGROUND ATTRACTION
Good Thing	FINE YOUNG CANNIBALS
The Only Way Is Up	YAZZ
Everybody's Free (To Feel Good)	ROZALLA
Such A Good Feeling	BROTHERS IN RHYTHM
Dancing In The Street	MARTHA REEVES & THE VANDELLAS
I Can See Clearly Now	JOHNNY NASH
Wonderful World / Beautiful People	JIMMY CLIFF

and more...

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Carry Your Karaoke Library Under One Arm

Hoster software from MTU helps you squeeze the bulk of your karaoke show into one digital notebook

By Greg Tutwiler

In the world of technology, things change daily. I remember my first computer. It was a Commodore 64, as in 64K—the entire hard drive. Practically every software function it performed was housed on a 5.5-inch floppy disc. Yet I was astonished at the things it was capable of.

And my first real PC was just too cool. It had a 40-meg hard drive. And all of my software applications were now onboard. The floppies had become diskettes, and were used almost exclusively for storage. And though it was almost as big as my desk and weighed over 30 pounds, I was again amazed at its capabilities.

Then one day someone figured out how to store over 700 megabytes of information on this little thing called a compact disc. I thought that was just for music. It had more than fifteen times the storage capacity of my "too-cool" computer, and weighed less than two ounces.

And now, my new laptop computer, less than twenty years later, has a 40-gigabyte hard drive and weighs less than two pounds. Do you know how many "too-cool" computers it would take to equal that? Amazing where things have come to today.

And Your Point?

So you're probably thinking, what's this got to do with karaoke? Well, until recently, I'd been hosting three to five karaoke shows a week with a professional sound system and a top of the line karaoke player just like the rest of you, complete with nearly 8,000 song titles. However, thanks to Micro Technology Unlimited, and all those engineers who along the way have developed the computer age to where it is today, I can now host my karaoke show right from my little two-pound laptop. No karaoke player, no mixing board, and no discs. Amazing!

The Host Has Arrived

Hoster 2.0 software from MTU has revolutionized the way KJs will be presenting their shows. Since 1998 karaoke singers and hosts have helped MTU create the ultimate karaoke host's software.

Founded in 1977 by David Cox, MTU's goal was to make quality digital audio workstations (DAW) and digital audio editing software. MTU is considered by many to be the

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leading karaoke CDG software development company. Based in Raleigh, North Carolina, they have 32 years of experience developing computer audio products, including the groundbreaking Karaoke Pro Workstation used by several major karaoke software manufacturers.

Is It That Simple?

Once you install Hoster on your computer, simply load your CDG discs and select the titles you wish to store for later use. You can choose from six different WMA compression ratios, which can store up to two times as many songs as with MP3 compression, while maintaining the same sound quality. A typical 40-gig hard drive can store over 8,500 songs. The imported track files include the disc brand name, disc ID, and song and artist names, along with the lyrics and compressed music. Everything must import in its original form. You cannot alter the lyrics, ID, etc. This is utility software, not disc copying software.

You can search and select your song library four ways: Song Book ID, Brand/Disc ID, Song Name, and Artist Name. Once you have your song library in order, you can export your data field as a Rich Text Format (RTF) file, for import into MS Word or Excel software to print your new karaoke catalogs. The database will be alphabetically arranged by artist name or song name, and includes manufacturers' disc ID numbers.

For flexibility in performance, Hoster allows you to play from your singer's discs as well. Simply load their CD in your laptop CD drawer. The software allows you to cache their song to the hard drive and play it as if it were an imported song. However, to avoid illegal copying, your computer automatically deletes the song as soon as you power down your computer.

And by the way, for those singers who like to use adjusted pitches on their favorite songs, Hoster allows you to –5 to +5 key change on the fly, even while the song is playing.

Can You Handle It?

Hoster software runs on Windows 2000, XP Home or Pro, but not 98SE or ME, and a 40-meg hard drive or larger is suggested. Your graphics video card must support DirectX 9.0 or higher. For dual-display use, an ATI or equivalent dual-display card is required. Your processor should be at least 800 MHz Pentium 3 (or equivalent) or faster. And your computer must have an Ethernet card or port installed. If you do not have one you can order an inexpensive USB network module from MTU that allows Hoster to run on multiple computers, but only on the ones with that USB network module currently installed.

MTU offers several pricing options, including the Hoster 2.014 software alone for $199, or pre-installed on an MTU Laptop Computer for $2580. Visit www.mtu.com or contact Micro Technology Unlimited at 919-870-0344 to learn more about Hoster software and what it can do for your karaoke show. •

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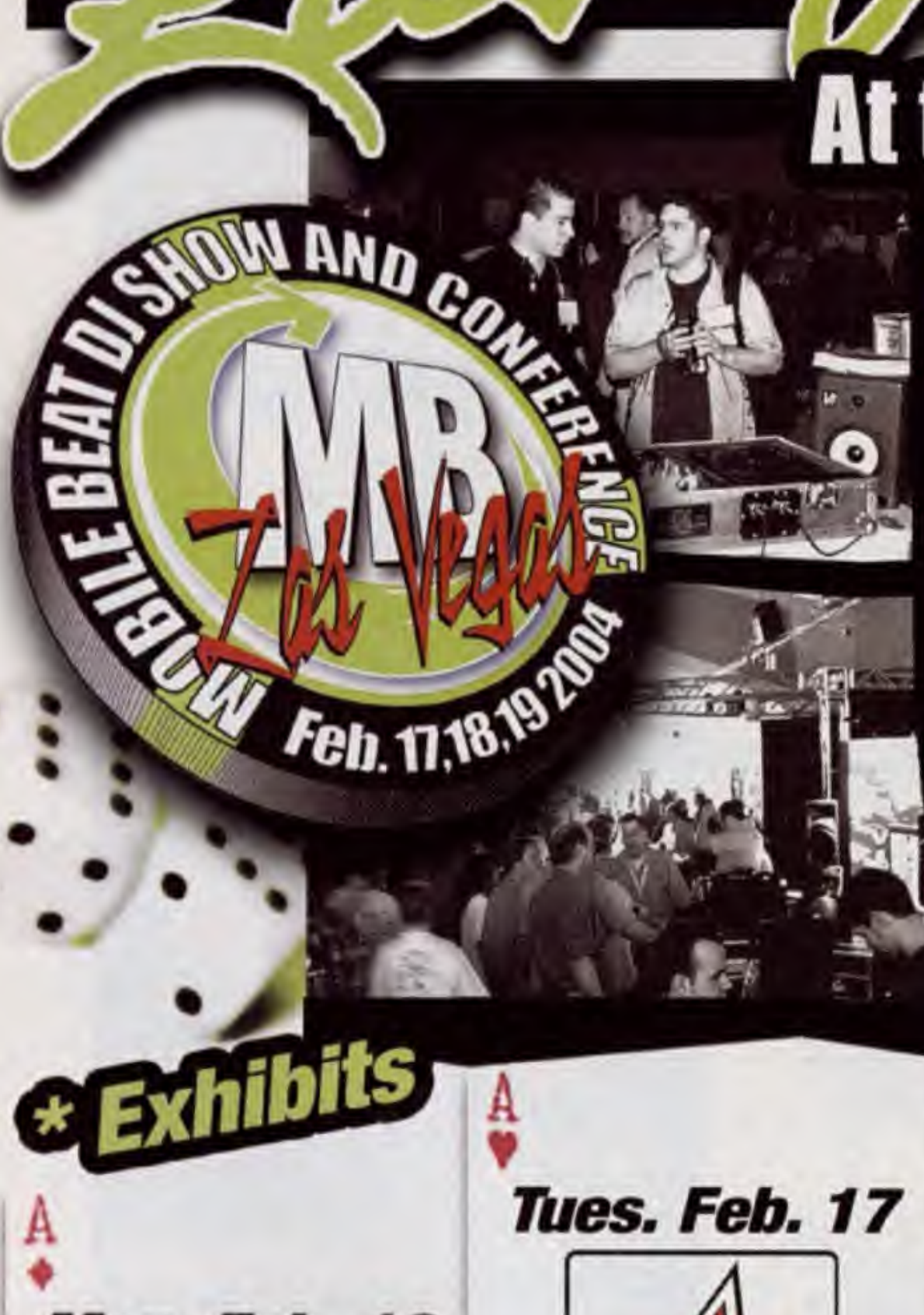

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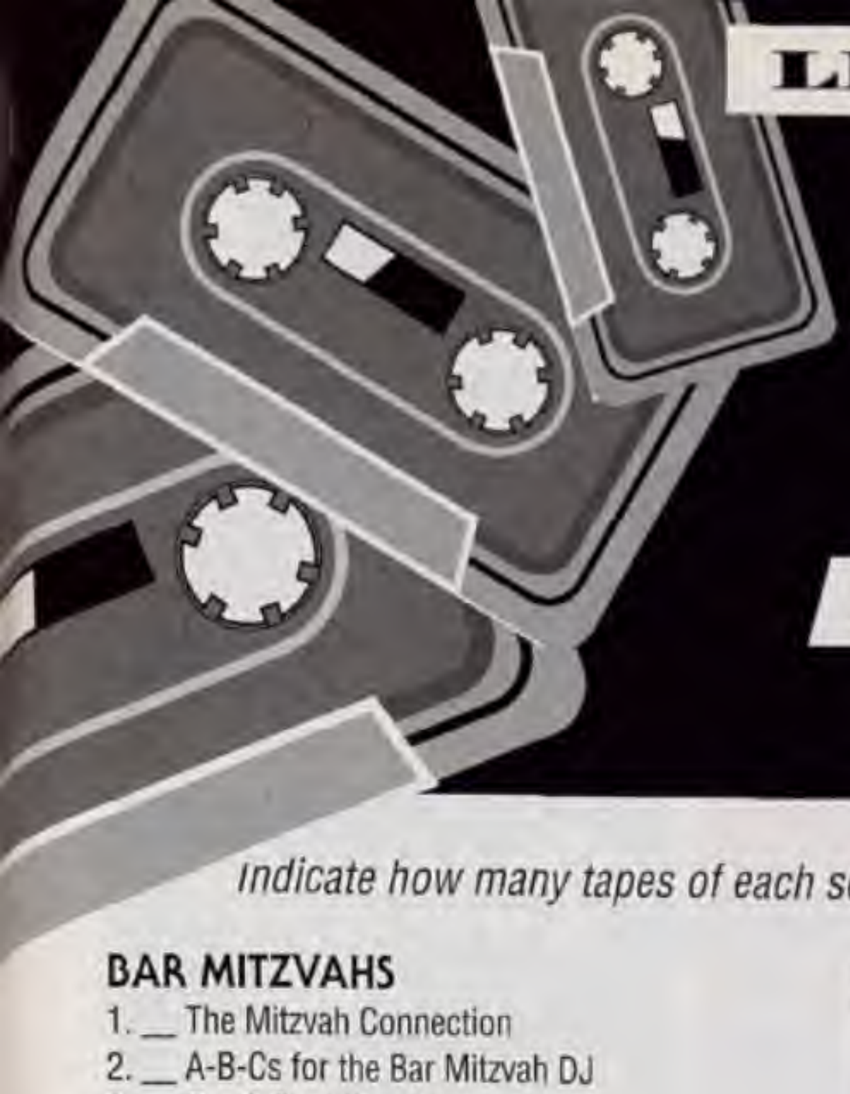

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But just when you think you have everything under control, Mother Nature ceases cooperating with your plans. In this case, thunderstorms were moving in fast on the beautiful little Massachusetts seaside town.

As the bride and groom entered the function room, a crack of thunder and a bright flash of lightning brought everything to an abrupt halt. Power was gone and only those annoying emergency backup lights on the walls could be seen.

The couple, Lynn and Peter Borghesani, took it a lot better than I did. My inner dialogue went something like this:

"Don't panic, you are a professional who is always prepared."

"Well, unless there is a gasoline-powered generator in your truck, then go ahead and panic!"

"Run down your checklist of things you can control..."

"Power is not one of them."

"The system is flickering, so somewhere there is power. Is your system cooked from a surge?"

"It had to go through two surge protectors, but then again, I'm no electrician."

"And was that a lightning guarantee you purchased with that equipment?"

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unfolding. As I started to gain a better focus on the situation, the phrase "Tough like Hunter, clever like MacGyver," began running through my head. (If you can remember the name of the rap song that's from, you deserve a prize.) The rational voice in my head took firm control and began giving orders:

"First, get on the Nextel and chirp DJ Paul Z to bring another one of your systems to you in case power is restored and system number one is toast. Second, reassure the bride and groom that we will make the best of the situation. Third, borrow the battery-powered CD player in the office of the function manager. Fourth...we WILL make this happen! What choice do we have?"

One thing life has taught me by the age of thirty-five is that you must draw on the positive and not the negative. No electrical puns intended. Try not to think about the fact that two people are having their wedding night ruined. Try not to think about not getting paid. Try not to think about writing out a check for $4,000 to Electronic Bargains for a new system.

Well, we ended up having to do the first dance via

battery power. It wasn't quite as bad as it sounds (thanks to Michele Scully, Atlantica's function manager—owner of a pretty nice boom box). We also had full recovery within an hour or so. DJ Paul Z (for whom I would walk over hot coals) got there faster than a speeding bullet with another system. But my main system turned out <u>not</u> to be toast, after all. In fact, it managed to kick us into overdrive, and the guests ended up dancing the night away. We started out a little bumpy but ended on a high note. I said a few Hail Marys on the ride home that night. And by the way, I did get paid. •

(The names have not been changed to protect anyone. This really happened!)

Patrick Lally is the founder and owner of a multi-system disc jockey company called Lally Tunes in Braintree, MA (www.lallytunes.com).

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X-17 features: [4-channel 19" rackmount] [balanced XLR and unbalanced RCA master outputs] [3-band EQ with full cut on each channel] [fader start on all 4 channels] [8 stereo channel sources – 4 switchable phone / line inputs and 4 dedicated stereo line inputs] [2 mic inputs] [3-band sampler with pitch control and Compact Flash® slot for sample save / recall] [separate stereo aux input 2 / level control] [discrete aux, booth and record outputs] [booth dimmer] [effects / send return] [replacable crossfader] ■

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